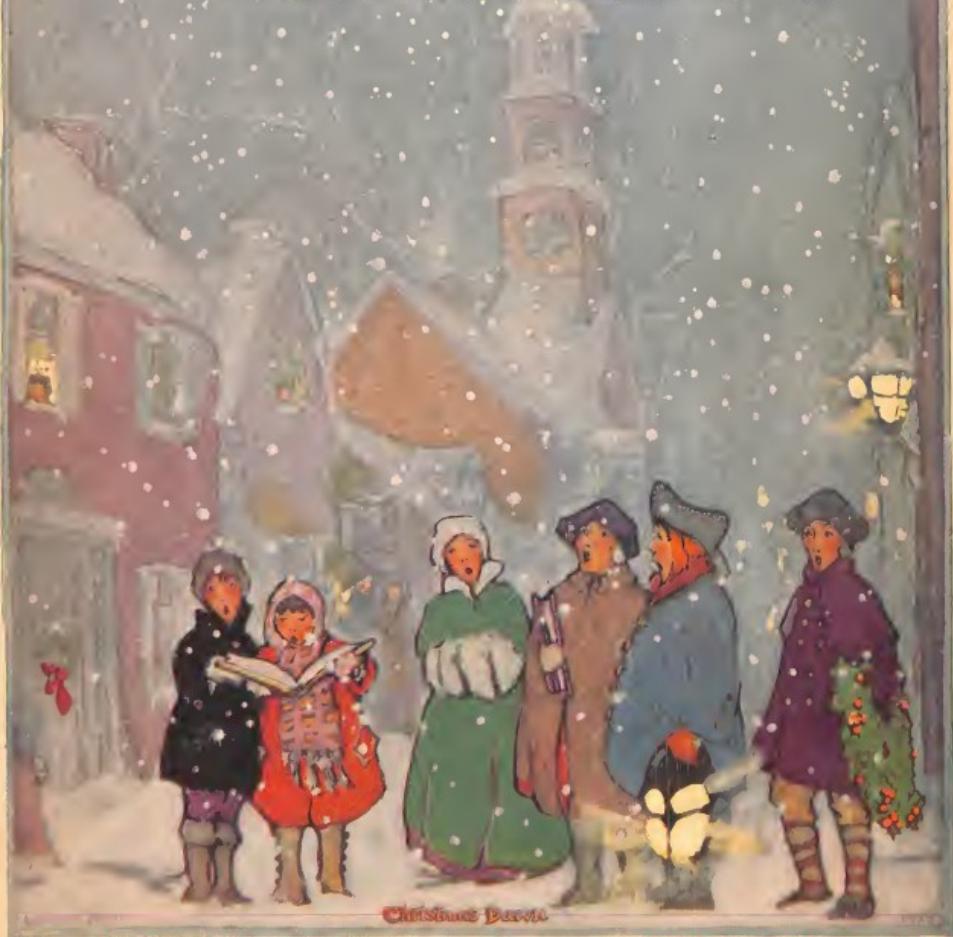


The ETUDE MUSIC MAGAZINE

Price 25 cents DECEMBER 1925 \$2.00 a Year



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These 31 pieces have a helpful value to piano students and are at the same time enjoyable.

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Twenty excellent marches in various styles.

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Requiescat in Pace

THEODORE PRESSER

1848 — 1925

A GREAT SOUL HAS PASSED ON

THEODORE PRESSER—EDUCATOR, PUBLISHER, PHILANTHROPIST, FRIEND OF MUSIC EVERYWHERE—CLOSED HIS EYES IN ETERNAL PEACE, OCTOBER TWENTY-EIGHTH

HIS LAST LABORS WERE IN THE CAUSE OF MUSIC EDUCATION AND IN BEHALF OF MUSIC TEACHERS

THE INSTITUTIONS THAT HE FOUNDED ARE GRANITE IN STRENGTH AND WILL ENDURE PERPETUALLY. FEW HAVE GIVEN SO MUCH AND KEPT SO LITTLE FOR THEIR OWN NEEDS. IT WAS HIS JOY TO SHARE HIS BLESSINGS WITH OTHERS. ONLY HIS VERY GREAT MODESTY HAS KEPT THE KNOWLEDGE OF HIS EXTENSIVE BENEFACTIONS FROM THE PUBLIC.

SHORTLY BEFORE PASSING HE READ THE EDITORIAL "CHRISTMAS JOY" PREPARED FOR THIS ISSUE OF THE MAGAZINE THAT HE FOUNDED AND LOVED. HE DELIGHTED IN THE SPIRIT OF JOY AND LIFE, AND A BEAUTIFUL SMILE CAME TO HIS COUNTENANCE AS HE HUMMED THE LINE OF THE HYMN

"O COME ALL YE FAITHFUL
JOYFUL AND TRIUMPHANT"

A MAGNIFICENT CHRISTIAN SOUL HAS COME INTO HIS OWN

This necessarily brief eulogy was prepared just at the time of The Etude's passing to press.

Later issues will contain more extended accounts of the Founder's work and provisions be made for the continued development of his ideals.

THE ETUDE

DECEMBER, 1925

Single Copies 25 Cents

VOL. XLIII, No. 12

Christmas Joy

Christmas is the joy-time of the year!

The music of the advent angels joyously sings to-day in the hearts of men, just as it rang forth on that first Christmas morn.

Hark! the herald angels sing, Glory to the new-born King!

Whether or not your belief inclines your faith to the message of the little babe, born of Jewish parents in Bethlehem, all realize that His was a message of Peace, Love and Joy Triumphant.

O come, all ye faithful, joyful and triumphant,

Christmas Carols put to flight all thoughts of hate, anger, suspicion, fear, jealousy, meanness, and leave in their stead the gladness of a newer and higher life.

O! had this war-worn world but listened to the wonderful wisdom of the Nazarene! With flowers carpeting the battlefields once more, let us fill our hearts with the great truths of Peace, Charity, Human forgiveness and Soul Joy, which are the very foundations of Christmas.

Joy to the world the Lord is come;

"Joy is the mainspring of everlasting nature," sings the inspired Schiller. "Joy moves the wheels of the great time-piece of the world. She it is, that loosens flowers from their buds, suns in their flame-mantle, rolling spheres in distant places beyond the sight of man."

Hail! Lovers of Music, Everywhere! Let us make this a Christmas of joy unrestrained. May we all be rich in the glory of bringing Christmas joy to others, that Christmas cheer which sang from the heart of dear little crippled, "Sing Tim."

God bless us! Every One.

Christmas is the Joy-time of the Year!

What Would the Arabs Think Now?

Thirty years ago this illustration appeared in a Parisian paper, at a time when a group of visiting Arabs attended an orchestral concert of classical masterpieces.



It is said that the Arabs were terrified by what they heard. What would they think now if they attended a concert of certain modernists. Certainly there is enough encophony to gladden the heart of the wildest son of the desert. Indeed we have heard songs of the futurist type that would make a howling dervish quake with envy. As the Arabs gloat over the queer conglomeration which many seem to confound with the term music, the great minds of the occident are turning to more permanent forms of musical art. Toscanini, for instance, is rejoicing because of the end of the era of false musical ideals.

Piano Improvements

REAL improvements in the piano in history have come at an amazingly slow rate.

Thousands of inventors have striven to alter and to improve the instrument, from time to time. What remains? The instrument today is largely the original piano bettered in action, in scale and in the quality of the materials used in the manufacture, but still the piano. The most radical change was that of setting the sounding board on end and producing the upright piano space but sacrificing vocal vitality.

Multiplying the number of original strings made it more resonant, the mechanical part is smoother, quicker and more responsive, the sounding-boards are better constructed; but still it is the original idea. Perhaps the only radical change that has survived is the sostenuto (middle) pedal as found on the best grand pianos. Even this invention has scant opportunity for practical employment.

Janko keyboards, quarter-tone keyboards, curved keyboards, all have interested sanguine musicians who would welcome a permanent improvement in the instrument. The great art loving public has thus far regarded them as freaks, and after the manner of freaks one hears little of them outside of museums.

Recently we have read accounts of an invention of John Hays Hammond Jr., aimed to overcome one of the great limitations of the instrument, that is, the inability of the performer to prolong or increase the tone after it has been struck. One of our instrument's short-comings is that once the wires are set in vibration, the sound immediately commences to diminish. Let us hope that this remarkable son of a remarkable father has achieved something which is not in the museum class. Such an innovation would be welcomed, if thoroughly practical and economically possible.

That weekly wonder of journalism, "Time," reports:

"Inventor Hammond has perfected for the piano a device which enables the player to have control over notes after he has struck them. It is operated by a fourth pedal, the 'Hammond Pedal,' which opens and closes an arrangement of parallel revolving slots on the roof of the sound-proof case much as the old-fashioned window-shutter was manipulated by its spindle. Since the case is sound-proof, the tone can be built up within the piano forte (its volume depending on the angle of the shutter) and allowed to escape at the will of the player. Again, the reflector can return to the strings a large part of the energy imparted by the player's fingers. Inventor Hammond held, at his home in Gloucester, Massachusetts, a demonstration of a regulation instrument fitted with his invention. Famed musicians and composers expressed their wonder. Said Pianist Josef Hofmann:

"I have just returned from a week-end visit . . . where I heard a piano demonstrated whose tones grow or die as the performer chooses. I heard the volume increased after the tone had been struck . . . all this without in any degree altering the characteristics of the piano tone."

Master and Critic

ONE of the least difficult and least profitable things in the world is fault finding. Almost any fool can find fault. Much of the musical criticism, so-called, that we have read in the past has been of this fault-finding type.

Schumann, Berlioz, and a few other masters have had a literary turn and have written criticisms in masterly fashion. There have been other critics, however, who have had a masterly grasp of music but who have been without the creative gift. These men have made excellent critics.

The point we make is that music is really a highly specialized art and that no one should be permitted to serve as a critic without vast experience and knowledge of the art. One of the reasons why the late James Huneker excelled as a critic was that he was able to guide his graphic and resilient pen with a rich experience in actual music. Few people know that he was for a time assistant teacher to no less than the late Rafael Joseffy. Previous to this, Huneker had gained broad experience as Editor of THE ETUDE.

The critic's main goal should be to help art. Much criticism merely obstructs art. Richard Wagner's progress was continually encysted by critics. Men whose grasp upon musical art was little more than that of a baby with a rattle, compared with Wagner's marvelous, all-encompassing hold, thought nothing of making criticisms upon his master works.

These little scribblers tried their best to hold back the great genius of Wagner who stood like a giant in their midst and paid little attention to them.



WAGNER AND HIS CRITICS
(From a Famous German Cartoon)

The critic he holds in his hands is the famous Dr. Edward Hanalick, the champion of Brahms and the bitter enemy of all things Wagnerian.

Music, The Great Humanizer

A Conference With the Eminent Industrial Leader
CHARLES M. SCHWAB

Biographical

Certainly no career in the history of American industry could be more interesting to those who love music than that of the famous "Steel King," Charles M. Schwab. He was born at Williamsburg, Pennsylvania, February 18, 1862. He was educated in the village schools at Loretto, Pennsylvania, and in the College of St. Francis. As a boy he drove the stage from Loretto to Cresson, entering the service of a branch of the Carnegie Company as a stake driver in the engineering department; he became, by dint of great industry and natural aptitude, Chief Engineer and Assistant Manager of one of the branches when he was nineteen years of age. His advancement was so

"Music came to me first as it should to every normal child—a thing of real joy. My family was so musical that I could never understand what it meant not to have music in the home. Fortunate is the boy born into such a home and such a life. He will carry with him all his life a priceless asset. My grandfather was a musician and was determined to have me play the organ. He gave me the first lessons; and a severe and exacting teacher he was. The organ was of the type known as a melodeon. It was used in the little church on Sundays, but it was so small that it was carried to our home after the Sunday services, in order that I might practice upon it during the week. My musical education began at eight years of age. My progress was fairly rapid, and before I knew it I was playing in church. Grandfather was proud of my playing, but kept it constitutionally under stern discipline. I remember on one occasion when a high piece of music that had a rest for the organ while the choir went on singing a cappella. As fortune had it, my nose itched, and I scratched it, and thereby came in with the organ part a beat too late, and I was instantly treated to a sharp blow over the ears by grandfather. Unquestionably the discipline and the training in precision were excellent for me.

New Words

"The more I delved into the wonderful art of music the more interesting it became to me. Every new place, every next step in musical advancement seemed to open up new and fascinating worlds. I played the organ in church for five years. I had the good fortune to meet a reclusive priest named Blewen who was a wonderful musical adviser. He was a pupil of the great Franz Liszt. I studied piano and the violin, and Father Blewen's advice upon musical subjects was invaluable. He became very much interested in me, and soon I found myself actually teaching music. I continued as a music teacher for three years. In this period I saw the need for elementary teaching—music that was practical. I wrote a number of compositions published under a now defunct name and was proud to receive royalty at the rate of one cent a sheet."

"From early into the iron and steel industry, and from that time I have done nothing in music except as an intense lover of it, promoting music in my own home and participating in the art by helping different musical enterprises that seemed to me of real value to the world. There has been an enormous report that I met Mr. Carnegie through musical associations. This is wholly false. My relations with Mr. Carnegie were solely of a business type. Of course the world knows of his innumerable musical benefactions. I succeeded him as the President of the New York Oratorio Society, but withdrew after some time. Mr. Carnegie had the remarkable gift of selecting the right men, and he used to say that his epitaph should read, 'Here lies the man who

rapid that we find him, in 1897, at the age of thirty-five, President of the Carnegie Steel Co., Ltd. From 1901 to 1903 he was President of the United States Steel Corporation. Since that time he has directed his interests toward the Bethlehem Steel Company and brought world prestige to that corporation and its allied industries. During the war he was Director General of Shipbuilding of the United States Shipping Board and the Emergency Fleet Corporation. Since then he has been identified in a directorial capacity with some forty of our foremost industrial enterprises. His qualities of leadership are nothing short of tremendous. His services to the Shipping Board

knew enough to secure the services of better men than me." Mr. Carnegie will always stimulate me. He was a most moral and idealistic man. To him, making money was far more than making money. He chose promising men, gave them unhampered opportunities, and then rewarded them justly and richly as he prospered. "Although I have been too busy to take a practical and personal part in music, the art has been the center of my home life and will always remain so. In my home I have an exceedingly fine Aeolian Organ, and I have the good fortune to retain Mr. Archer Gibson as organist. I consider Mr. Gibson one of the foremost living organists, and many eminent organists have praised his playing in the highest terms. This music in my home is a real and vital thing. Under great strain of important

were in a large measure responsible for the unprecedented manner in which ships were supplied to the nation at the most critical period of our national existence. His personality and what one famous admirer has called his "ten million-dollar smile," are all-compelling. His interest in music has been life-long; but we prefer to have him tell of this in person. One of his pamphlets entitled, "Succeeding With What You Have," has been printed in ten million lots for distribution among Chinese school children. We consider the following conference with America's greatest industrial giant one of the most unusual in musical history.

masters it becomes a source of constant inspiration and refreshment. It is a joy to reside in some farm or other going into myriad of homes. This is bound to have a more and more beneficial effect upon American home life and upon the American men, women and children. We can never have too much of it.

"Blessed is the family in which music reigns, for great shall be their happiness. My whole family loved music and were musical. Music was a thing of first interest and importance in my home.

"My belief in the value of music in industrial life is based upon the most possible convictions that nothing can really take its place as a great organizing agent. My first step in taking over the control of a new plant has been to improve the condition of the buildings. This is nothing so depressing to the worker as dirty, slovenly, run-down buildings. How can one expect free work amid dismal surroundings? My next step is to organize a musical interest in the plant or the community by establishing a fine brass band, or, as in the case of Bethlehem, a fine chorus. The wisdom of this has been shown time and again. Moreover, it is just as good business as it is good humanity, because

It is impossible to think well or to produce fair work in an unhappy state of mind.

"It is sometimes even dangerous to try to do important work or important thinking when an unhappy frame of mind prevails. The judgment is warped; prejudices enter; inspiration is curbed; the body does not properly respond to the brain. This applies equally as much to the worker operating a complicated machine, where one turn of the hand might mean maiming or even death, as it does to the financier handling great sums of capital invested by thousands of other people. A happy frame of mind, therefore, is a priceless possession; and music, possibly more than anything else, tends to promote this condition. Therefore, music and industry, music and life, should always go hand in hand.

Bethlehem's Famous Choir

"What was the result of the musical development at Bethlehem? The little city in the hills was known industrially as an iron center; but in the great world of art there was nothing to give the people a real pride in their community. There were musical and choral traditions that had grown since the beginning of the settlement around the Moravian Church, with its unique two-horn choir, which played upon occasions from the church towers. When I took over the plant at Bethlehem I immediately sent for Dr. Fred Wolfe, who was then in Cincinnati, and engaged him to come to the musical work of the town, the wonderful singing of Bach Chorales, and at the same time to expand the work and carry it to its highest possible standard. The results have been gratifying beyond my highest expectation. For a time the deficits, which I met largely in person, were very heavy—as high as fifty thousand dollars a year. Now the Bach Bethlehem

Choir is practically self-supporting. More than this, it has given every citizen something of the highest artistic nature, of which he may be as proud as Leipzig is of the Gewandhaus Orchestra, or Rome is of the Sistine Choir. Arturo Toscanini, when he heard this choir, proclaimed it the greatest choir in the world.

"But there is something finer and bigger than all this, it is the spirit of Democracy the choir has brought into being. Nothing is so democratizing as music. Nothing will so quickly bring people together. In the Bethel men Choir you find the mill worker standing side by side with the professor from the university; the head executive rubbing shoulders with the shop girl. The moment the glorious contrapuntal masterpieces of Bach commence, the whole choir is woven into one body of humanity—the highest phase of democracy imaginable."

"Industrial leaders everywhere are becoming conscious of the tremendous power of music. Music is not a panacea for unjust industrial conditions, and it is wrong to regard it as such; but, given decent working conditions and right wages, there is no worker who can fail to feel the compelling power of music. There is something about it that 'gets you'—makes you like him in thinking that what you do is just, makes resistance and impinged wrongs. When the great Bethlehem Steel Band of one hundred and twenty-five men marched down the street, in this and other cities, there is no one at the Bethlehem Steel Works who does not take a proprietary pride in it, from the small boy up to the oldest employee. It is our band, and it makes us all glad to know that we are connected with the organization that supports it."

"Considering the exceptional interest in band music in public schools, it is not difficult to imagine what the effect will be upon the industrial bands of the future. These boys who now are tuning on horns in public schools will in many cases graduate into industrial bands. This will mean considerable social and industrial improvement in the whole situation throughout the country. It is my fervent opinion that this will have a most beneficial effect upon American industry as well as upon American music; because it will produce happy workers, and that means superior workers, better products and business success."

Why is Music of Great Value to the Business Man?

"I am often asked why I have taken such a decided attitude upon the value and importance of music in the business man. Of course, much can be said as to the intellectual value of a musical training. But, that is not the main thing. What American business needs is soul and sentiment! Because music develops this in man, it is of especial importance to the business man. Of course one hears it said that 'There is no sentiment in business.' That is the greatest nonsense in the world. A business without sentiment is dead business. The idea that in order to be successful a business must be 'cold-blooded' is completely wrong. Time and again I have seen businesses run upon the basis of cold profits, eliminating the heart factor and squeezing the pennies like the last drops of blood, no matter what the human cost. They have failed dismally and disastrously. It makes no difference whether one is selling steel, rubrics, sheet music or shoe strings; if the manufacturer thinks only of his margin of profit, without having a genuinely sympathetic interest in those who make the products and those who buy them, he is bound to cover some day that he will find his margins eaten up and that his 'cold-blooded' business methods will lead to his downfall. A business must have a heart, it must have a soul, it must have sentiment; because a business deals with human beings with hearts, souls and sentiments. There never lived a greater business man than the late J. P. Morgan. The world that did not know him thought of him as adamant, hard, cold. On the contrary he was a man of great and real sentiment. He may have thought it necessary to preserve a stern exterior; but I know and admired Mr. Morgan and I know that his heart was human and affected by human needs."

"American business needs imagination. We dream dreams. Only the little man with his nose to the grindstone is afraid to dream dreams. The big man of all time have been dreamers who have made history. Some other art helps us to dream dreams. Help us to rise from small things to big things, it is a priceless asset for the business man. What better proof of this can one wish than the fact that business men in all sorts of the country are not only supporting music by attending concerts, but also are having their children musically educated, and, in some instances, very rich men are giving fabulous amounts for musical education and musical enterprises. These are investments in business and in power. The men who are making them

are far-sighted. Human power, brain power, soul power are far more important to our land than water power or steam power."

"The interest taken in music by leading men, such as General Charles G. Dawes, our Vice-President, or let us say Alfred E. Smith, President of the Equitable Trust Company of New York City, who is a very fine organist, is merely representative. Some years ago the man who was musical seemed to think it was something to conceal—something feminine, perhaps. Now they are going back into their youth and pointing to the time when they, like President Harding, played in the Silver Carpet Band. One of the greatest men I ever knew and one of the preeminent men of the times, John Brashears, whose recent autobiography is a most fascinating book, played a horn in a band at one time. This great astronomer, whose life is one of the romances of America, is proud of his early musical activities."

"The most important thing, it seems to me, is that which enhances the humanity of the whole people to their highest advantage. I detect above all things the musical who wants to go upon the principle that the greatest music of the world is that which is of interest to himself and as few other people as possible. Art is that which will live in the minds of the world. The greatest art is that which reaches out to the greatest number of people for the longest time. Jazz is ephemeral. It lives the life of a butterfly and is soon gone; but the great Bach *C Minor Mass* lives on forever."

"I believe in healthy chesty contests. For this reason I believe that the Welsh Eisteddfod should be fostered. It has given me personal pride and joy to participate in these by presenting them. I believe in the School Orchestra, which gets the children together in a healthy spirit. Recently I went to Dayton, Ohio, and was welcomed by many men of distinction in the industrial world. But I told them what pleased me above all things was the fact they had brought forward the School Orchestra of one hundred and fifty pupils, who did remarkably fine work for their age. That was the new spirit of America—the new voice of the land—and it is a most beautiful and useful spirit."

"Anything that promotes musical interests of a wholesome character is beneficial. It does not have to be a symphony orchestra or a concert society or a amateurish opera house. We have given too little attention to music that comes from the people. At the recent County Fair in Cambria County, Pennsylvania, we had contests of the local bands; but the most interesting of all were the contests of old-fashioned country fiddlers. They are a law unto themselves and something particularly American. They play almost exclusively in first position play for memory and play traditional tunes. About twenty fiddlers turned up, and the rivalry was intense. I arranged that every one should break a meal, which amused them above everything. After the contests they went around saying, 'There, I told you I was going to get the medal!'

The Successful Life

"Finally, we need music because, it helps us in its imitative way to the Successful Life. Real success in life is far away from the mere matter of making money. Some of the richest men I have ever known have been some of the greatest failures in life. Their riches have brought them misery instead of joy. They have lost the possession of that ability to appreciate the little things in life. Most of the really worth-while things, the least, Friendship, love of one's fellow man, love of nature, love of art, and love of music, are among them. In these days great music and great art are brought to us all for so very little money that it is hard to keep away from them. There is no excuse for not hearing fine music in America at this time. The very air is full of it."

"Many people make themselves miserable because they do not think that they have as much money as they should. Really the ideal state is the possession of a small income—enough so that one is always in need of something, and thus develops the spirit to work and wait for what is wanted. When one has so much money that one can write one's check for anything in the world, the joy of life fades into monotony. One finds no pleasure in appreciating the simple things. The girl who works and saves to get a ticket for the top gallery at a performance of Tchaikoff's magnificent "Adagio" has a thousand times more real joy out of that one wonderful night than the jews-in-the-closet dweller who has sat for years in the diamond horseshoe and improvised in oblige of conversation to *Cleopatra*.

"The key of existence is growing, developing, working, learning, to understand and to appreciate the good and the fine in everything. Because music offers opportunity for this, the art of music is one which is studied with ever-increasing profit."

The Tinsel and Gold of Opera

By A. S. Wynn

DANIEL GREGORY MASON recently wrote an interesting brief summary of the development of opera which appeared in *The Outlook*: "The history of opera has been more checkerboard, full of strong contrasts between the facile popularity of tinsel and the struggles of genius for the pure gold," he observes. "This is probably in part because opera audiences have always contained a large proportion of people who care nothing for music, but who come to gratify a curiosity about personalities, a love of color, display and excitement, or a mere desire to be effectively entertained." The obligation of intelligent interest is left to a group of music-lovers so complacently ignored as by opera-goers.

"Audiences which would completely stop the dramatic action at the end of every song in order to applaud the singer evidently did not take their drama very seriously, and the expressive value of the action was lost. One of the things that reformers in every age have tried to insist upon. In the palmy days of Italian opera in the eighteenth century, when they were the fashion in every capital in Europe, their absurdities as drama almost passed belief. Mr. Surette tells of one of them in which, as the hero is pursuing the villain with intent to kill (or the villain the hero), it makes little difference which), they come upon the heroine. A favorable opportunity for a tryst. The hero is singing, and at its conclusion the chase is resumed!"

"This is true enough, but many who laugh at opera, and would seize upon this last incident to scoff the more, go to the movies and with equal complaisance permit the action to stop while the face of the heroine or the aged "mother" is magnified to huge proportions in order to show how the tears run!

Studying Aloud

By Helen Oliphant Bates

STUDYING aloud is a splendid means of developing accuracy and concentration. When starting a new piece, if the tedious process of naming each note just before it is played is used, the number of mistakes will be greatly lessened. All the notes to be sounded simultaneously should be called, from the bottom up, before any are played. The fingering, phrasing, and all other signs and musical markings should also be spoken aloud. Many pupils read only the notes. These either do not understand the expression signs, or simply ignore them. When thinking aloud in a lesson is required, all points not comprehended will be brought to light for the teacher's explanation. This is especially important with the small children, who should be trained along the path of slow and careful practice."

A piece should not be practiced aloud more than once, because, owing to the loss of time in calling the notes, the rhythm and general swing of the piece are lost.

In the study of improvisation, over the keys without form or cadences, should be made to give an oral outline of the cadences and principal harmonic progressions which they intend to play.

Collapsible Fingers

By Sydne Taiz

ONE day when trying patiently to induce a pupil with weak fingers, to press down on the keys without allowing them to "break in at the joints," she finally looked up innocently and said, "But you see, Mr. T., my fingers are collapsible." It was at the time when smile came so spontaneously that in a moment both were convulsed in laughter.

However, it started us both on the track of these behaved digits.

Here is the secret.

Use any simple five-finger exercise. Think the fingers apple or a small toy balloon. Now drop them one at a time, on the keys, keeping that same curved sensation. By sounding the keys very softly at first, and increasing the tone as control of the fingers is gained, the fingers will soon have been developed to where there will be no more "collapsing."

How to Prepare for Playing in Concerts

With a Few Words About Program Making

By MARK HAMBOURG

THE GREATEST difficulty with which teachers have to contend when preparing a pupil for playing in public, lies always in the intense desire of the pupil to shine as brilliantly as possible and to make his or her first appearance in a *Rhapsody* or *Liszt*, or something equally exacting. Students are so seduced to start with something congenitally easy, words as if it were natural and safe enough to play anything at all in public for the first time! But no! They think that they will not sufficiently impress their friends and relatives with their acquirements unless they can present technical feats of magnitude. I need scarcely say that nothing can be a greater mistake than to make a first appearance in public in a work which taxes the novice's utmost technical resources. Time after time this leads to disaster and breakdown on the platform, with the attendant aggravation of nervousness that has to be conquered before the student will have the courage to face the audience again.

I advise the beginner to choose the easiest work he knows with which to make his first essay at concert-playing, a work well within his technical equipment. In so choosing he gives himself far more chance of doing himself justice and presenting a reasonably good performance, which will also inspire him with more confidence for his next venture. For it is no use for a performer to think that he can apologize in public for his imperfections, if it is to be his fate. If he has the temerity to challenge public attention at all, he must be prepared at least to deliver his material in impeccable condition.

Now the first thing for the student to aim at, if he wants to give concerts, is to attain the highest possible perfection of workmanship in the details of his playing. It is tremendously important for him to acquire a sure and certain mastery of his means. For when the young player first gets on the platform and faces his task, the strangeness of the acoustics, the large space around him, the want of familiarity with these unaccustomed surroundings must work on his nerves; but that only the thorough training he has had to keep his fingers and his memory under control will help him to assert himself against the obstacles which threaten to overwhelm him.

And to reach this certainty of control, it is not enough for the player to be content to know a piece just in the ordinary way of learning. Far more exacting standards are required of him for playing it in public! For when he believes that he has mastered the notes all right, and can memorize the music, and play it more or less correctly, there still remains the last and most difficult stage of all—climbing over, which will be hard, the last stage of nervousness and timidity. So the student must not hurry to return over and over again through every detail of his piece, until the music seems almost part of himself; in fact it should become a habit to him to play it without a slip of any kind.

Now, when this certitude of correct performance has at last been obtained, the next thing to do is to insist as much as possible on playing the work intended for concert performance to everyone who can be persuaded to listen to it. There is no doubt that the greatest help to the person who wants to play in public is to get him self accustomed to playing continually in public. When I was a boy in New York, we students used to have to play every week at least once, not only before our whole class of fellow pupils, but also before a large gathering of outside people who, being interested in music, were invited by our master to hear us. This was all done to give us the habit of playing to an audience. Habit overcomes better than anything else the demon of nervousness which is an apt to spoil the best playing. Therefore, what I call "domestic playing" (for the want of a better name), that is to say, playing whenever possible to friends, family, anyone who will be victimized, is an excellent preparation for playing in concerts.

It is very necessary for the teacher to impress on the pupil the importance of keeping in check any outward exaggerations of manner or delivery; as these easily become accentuated into the ridiculous, under the stimulus of the excitement caused by playing in public. To control such gesture is essential, not only from the physician's view of a more refined restraint but also because any elaborate or nervous dress, though it may impress the audience from the performance to the performance. Of course if the performer is an inferior one, it is perhaps fortunate for him that the audience can be distracted from what he is doing to how he is doing it! Theirs will fail to notice the imperfections of his work. Many have obtained by such means a larger measure of success and popularity than they probably actually deserve on their merits as performers. But theirs is not the highest form of art, nor ever can be; and the student whose aim must be to attain the noblest summit of achievement should always endeavor to check any tendency towards conscious affectations.

Getting Self-Control

SOME players spot their work by making strange intonations during performance, heavy grunts, grunts or sighs. I once knew a very good violinist who used to give a kind of little short bark as he played, to relieve himself of his emotion; so that it seemed as if there was a small dog in the room all through his performance. As a matter of fact, the concert-player ought to try to gain such absolute self-control as to be able practically to obliterate all personal expression. Such a state exists for both him and his audience. This self-control can be mastered only by long habit and experience and above all by constant appearance in public; but it must be the continuous aim of the young artist to obtain it. There is not the slightest doubt that some people are more talented for doing concert work than others. It is certainly a gift to be able to express oneself well in public; which gift some possess and some can acquire only by training.

These fortunate artists, who are naturally gifted with the public taste, start with a great advantage. They are generally at their best under the stimulus of an audience and gain in confidence and power from the surge and excitement of the concert hall atmosphere. But though this tal-

ent is an asset to the student and minimizes much of the strain and tension of public life, yet it has its own danger lurking to trip up the unwary. This danger is especially one of getting over-sensitized and losing self-control in that way, rushing off into impossible tempos, and even sometimes losing oneself altogether in an enthusiasm which carries the performer beyond all bounds. So the student who possesses the talent for playing before people need not have to contend so much with nervousness, has still to work for self-control, in order to enable him to remember that if, while the nervous fellow down in public performance is a trial, his to learn to forget himself.

Every little minor precaution should be carefully attended to by the novice at concert playing. The feeling that everything that can be done to ensure efficiency, has been done even to the smallest details, gives more confidence to the performer. For instance, the young player should make it a firm principle to go and practice for several hours during the day of his concert on the actual piano that he will use in the performance. Many pianists' execution is upset in public by their unaccustomed finding a touch in the keyboard of their concert piano quite different from the one they are accustomed to play at home. Maybe the height of the chair found at the concert hall is not the same as the one the player generally uses; so he finds himself at a wrong distance from his key-board, and is consequently distracted and uncontrollable. Or the pedal may be stiff, or it may break, and then worry the performer. It is wise therefore for him to familiarize himself with the piano he has to use in each concert; to examine and test the pedals; to see that his chair is arranged to his comfort; so that none of these minor details are left to chance.

Rubinstein was There

ANOTHER useful thing for the beginner to remember is never to underestimate his audience, but always to give him very best, no matter where or when he is called upon to play. One of the greatest pianists of to-day is fond of telling a story which bears on this very point. He was booked to play in a small unimportant town in Germany, and when he arrived a friend said to him: "Well, at any rate you need not worry or fatigue yourself much here. It will not matter in the least how you play, there is no one in the audience who knows anything at all!"

My friend laughed; but when he got on the platform and saw rows and rows of unintelligent faces gazing dully at him, he thought to himself: "No matter, if there is no one here who will appreciate my efforts, still I will play my best to please myself, and enjoy my own achievement." When he had finished his program he looked down at the floor of the audience, and suddenly he perceived seated in the middle of the hall, "Anton Rubinstein, greatest of pianists!" He had been staying temporarily in the little town, and had come to the concert, unknown to anyone. "Thank God," exclaimed my friend, "that I did play my best, when that great man was listening all the time!"

Thus, student, remember that no one ever knows who may be in the audience, even in the most unlikely places; and if you allow yourself to slack off or to lose interest even once, it may be just that once that some great master may be present to hear what you can do. And do not be like the friend who, hiding his head in the sand, thinks that no one will discover it. You may believe that none of your public performances that you play hardly; but depend upon it, there are always one or two persons in every audience who are sufficiently discriminating to tell whether what you are doing is good or not.

The student who wishes to play in concerts must not be misled by the glories of great technical achievements into thinking that he can neglect the more elusive qualities of musical tone, of charm, and of beautiful satisfying touch and style of playing. For, although there is no limit to the possibilities of developing great technical skill, and great technical difficulties present most fascinating problems to pianists, still the fact remains that the real essence and appeal in musical performance lies in the charm of lovely sound, and exquisitely presented melody. Rubinstein always declared that he owed his wonderful powers of drawing overflowing crowds



to hear him, not to his brilliant feats of technic, but to his playing of the *Nocturnes* of Chopin, and the *Lieder ohne Worte* of Mendelssohn, in which the listeners could give themselves up to the enchantment of his pure haunting melody playing. I have been under its spell myself, when a boy, and can remember how lovely Rubinstein's tone was.

Above all, the young concert player should be warned to be sparing in the use of the pedal in public. The pedal is the secret, convenient hiding place and refuge of the inferior performer. Its abuse is the despair of teachers who seek for clean technic and pure tone in their disciples. Where inexperienced players in public is concerned, the pedal might often be compared to the smoke screens used in the Great War to cover up the movements of the ships at sea during action.

Most young players, and often even experienced old ones, go on the concert platform to begin their performance, feeling like very worms. But it only adds to the sinking of the heart to see the pianist, and the player can goad himself to start his concert in the spirit of a lion—when he is not yet fit to do his best (and who can demand more?) he is far more likely to play well. He has, after all, to remember always that he expects people to do him the courtesy of listening to his playing; and it is therefore absolutely up to him to deliver his goods.

Suffering From Nerves

Some of the most successful performers have suffered all their lives from nerves before playing in public, and have never got over this, just as some sailors never get over being sea-sick! Tausig, the great pianist, went one of these unfortunates (suffering from nerves, not sea-sickness!) He used to start his concerts terribly late, because he would himself into such a state that he could not be persuaded to come out on the platform. His manner used then to hear him muttering: "Fools, Dunces, Boobies," (meaning the waiting audience) "none of them can play as well as I can. Why should I fear them?" This queer form of auto-suggestion really helped him to bolster up his courage and begin playing.

It is very necessary while speaking about playing in public to remind the student that the career of a concert player entails a lot of sacrifice. It is not all amusement, excitement and glory, as many seem to imagine. The pianist who wishes to play successfully in concerts must be willing to make sacrifices towards his art. That is to say, however well he knows what he is going to play, yet he must still give up time to practicing it and going carefully over every detail afresh before each different appearance on the platform. Often he will be disinclined to do this. He is tired from a

long journey, and will get no moment of rest or food, or he is best by attentions of friends. It is generally very hard to get any quiet work just before a concert; but the player who neglects any opportunity and leaves that work undone is asking for trouble.

Then there is the constant travelling to contend with, hotel, uncongenial surroundings to trying to artistic sensitiveness, unpalatable food! Even the relaxations that the artist enjoys about must be given up sometimes, if they affect his health adversely. For it is imperative for the modern concert artist to keep in good physical condition. Otherwise he is unfit for the strain imposed upon his nervous system by all that is expected of him. He cannot, for instance, sit up and play the piano or dancing, if he is planning a project the next afternoon. If he does so, he will be cheating his public, for what he gives them at that afternoon concert will not be worth their while paying to listen to. He may do it once or twice, and the public will forgive him, for they are generous and indulgent, especially to their favorites; but if he continues to treat them with such indifference to their opinion, they will forsake him, and he will deservedly lose their interest. The upshot of all this is then, student, that if you want to be a concert player you must be prepared to give up your whole life to it, and must realize, before you start in, that it is a most exciting and demanding career.

I will conclude these remarks on concert-playing with a few words about the art of program-making. Every young player has to decide how he will arrange his programs, and it will make a very great difference to the success of his concert if it is a well-chosen one. Now, the excellence of a program lies in its variety. Variety, that is to say, in the tonality of the pieces selected, also in their different moods, their styles, and even in their length. By combining a program full of every kind of different interest, the ear of the listener will not get wearied by monotony of sound, or bored by too much sameness.

Public Favorites

One of the difficulties which besets concert-players when they reach a certain eminence is that the public wants to insist on their always playing some particularly favorite pieces, or even the works of one particular composer which have got associated with their names; whereas, the true artist should make it his business to play every kind of good music which he can get time to study. Somewhere in the Bible The Kingdom of Heaven is compared to a householder who brings forth out of his treasure "things new and old." The concert player cannot do better than think of this parable when composing his programs.

The Artistic Execution of Octaves

By Harold Myrning

In the first place, what are octaves? We often hear people refer to scales played in octaves. As a matter of fact, most scales played in octaves? Yes, they are, but we generally use two hands. Any two notes an octave apart, played together, are an octave; but it is usually the octave played with one hand that gives the most trouble, so it is about this that we are concerned.

And why is it difficult to play octaves with one hand? Perhaps the greatest trouble is in keeping the wrist (of one octave) and at the same time keeping the wrist relaxed. It may require years for some to learn how to do this, but that is no good reason why it should require years. Many people practice in a blind sort of way, hoping that they will eventually hit on the right manner of playing a passage. In other words, they do not take time to study things out.

One way to learn how to hold the octave span well and yet keep the wrist relaxed is to master it so well that you do not have to think of it at all. In other words, make it automatic. If done in the following manner it should not require any great time or effort:

Place the thumb of the right hand on C and the fifth finger of the same hand on C sharp, one octave above. Now play the octave and hold it while counting twenty-four if you have time; you can use that. Count slowly. Repeat the process three or four times. You now have mastered the white octave span. It makes no difference whether the octave of F or G or any of the others is played, for the span is exactly the same.

Now place your thumb on C sharp and your fourth finger on C sharp one octave above. Practice this octave in the same manner as the octave of C natural

was done. The black key octave span has now been learned. This might also be practiced by placing the fifth finger on C sharp. There is a difference of opinion as to whether one should or should not use the fifth finger on black keys when playing octaves. Some never use the fifth finger at all on black keys for this purpose; insisting that it has a tendency to stiffen the fingers; however, many others always use the fourth finger for black keys. The hand has, of course, a great deal to do with it; some hands can hardly reach the span of an octave with the fifth finger, to say nothing of using the fourth finger.

Never (except for special effects) raise the wrist, but keep it on a level with the forearm. This is very important as many people unconsciously raise the wrist too high which greatly interferes with relaxation. Practicing with the thumb alone, while holding the hand at the span of an octave, is very useful. Always try to produce a good tone when playing octaves. Many piano students, who listen intently to the tone they make when playing octaves, will all at once it when practicing octaves. Striving to produce a good tone also tends to develop concentration.

There was once an article in the Erhuze by Otto Meyer telling what the pianist could learn from the violinist. He spoke of one of Sevcik's technical ideas of playing every four note backward and forward, starting from the first note and then from the second note and so forth. In trying to learn how to play octaves this mode of practicing has been found to be very effective. It makes for great surety.

Don't Discourage the Pupil by Beginning All Over Again

By Alberto Jonas

One of the most vexatious problems that has confronted me in my long pedagogic experience has been to have pupils come to me displaying decided talent, and yet possessed of certain faults due either to personally incurred bad habits, or to imperfect, careless, or faulty teaching. I am not at a loss now as to what to do in their cases, but there was a time, at the beginning of my career, when I, too, groped in the dark. "What shall I do with this pupil?" I would then, "Begin again at the beginning or try to build upon and firm structure over the old foundation?" To begin all over again is so disheartening to the pupil! Is there no way to correct and transform a pupil's playing without having to start once more at the bottom of the ladder? It would seem at first as if all that the teacher has to do is to tell the pupil how to play henceforth, and that the pupil would then at once forsake and forget all former incorrect way of playing. But experience shows that this is not always the case; in many cases, and in spite of all that the teacher may say or do, the pupil will persist, notwithstanding all the progress in playing as he played formerly. There are evidently cases in which it is useless merely to try to correct serious bad habits, and when this is imperative, if good results are to be obtained, to begin again at the very beginning. But apart from such extreme cases and unless the pupil has been taught absolutely wrong in every way, it will be found best, as giving easier and quicker results, to transform, correct, and rebuild, while going back as little as possible from the point where the teacher finds a new pupil.—From an address delivered at the last Convocation of the M. T. N. A.

Brahms, Tausig and Some Variations

By Frederick Lamond

The *Variations on a Theme of Paganini* were composed in the middle of the sixties, and owe their origin to the friendship between Brahms and Carl Tausig, one of the greatest pianists who ever lived. Brahms, who was fond of him, used to visit Tausig one day in everything about piano playing. "Now, I am sure you are mistaken, and I will show you something which you did not know!" Thereupon he went to the piano and played a combination of figures which Tausig actually did not know. Tausig was somewhat nettled at this, and in order to have his revenge on Brahms, set himself to find out known to Brahms. The next time the friends met, Tausig said to Brahms: "You appear to think I know nothing about piano playing. Now I will show you that you are mistaken. What do you say to this?" and played on the piano some figure, which as it turned out, was unknown to Brahms. This went on for some time, and Brahms, who had a predilection for the Variation form, set seriously to work, and as a result we have two sets of "Variations on a theme of Paganini," which if I am not Vienna in March, 1865, and a fortnight later by Tausig in Berlin.

Facts About Early Musicians

COUNTPOINT was named thus by Jean de Maris, in the fourteenth century, de Maris was a doctor of the University of Paris, who chose this name for note

The first composer to show any considerable musical skill in a technical manner was William Dufay, born about 1400 and sometimes called "The Father of Music."

The power of the early composers was supposed by the superstitious public to be supernatural. For instance, Orlando Lasso's "Gustate et Vident" was believed to have the mystic power to turn storm into sunshine. When Palestrina was appointed composer to the Pontifical Choir, his salary was raised from six to nine dollars a month.

"There could hardly have existed two more diametrically opposed characters than those of enough, the two men were, however unconsciously, working to the same end—the instillation of sympathy in the human soul."—Cyril Scott.

Your Chances of Scaling the Operatic Heights

An Interview Secured Expressly for "The Etude" with

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It is the dream of thousands and thousands of girls and many young men to make a great success in opera. Of this vast number of aspirants many will never even have a chance to be heard; others will never have the chance to study; others are doomed for disappointment after years

"There is something about opera that is so fascinating that it is little wonder that there should be countless young people who desire to live the great romances that master composers have set to music. Opera seems the apotheosis of the theater. To it the greatest musicians, the greatest artists and the greatest dramatists have brought their most precious gifts. It is opera which commands the highest prices for admission. It is opera which is the magnet, not only for society, but also for the greatest connoisseurs of art and literature and music.

Why Not Try for the Great Goal?

"Naturally many students with voices and ambitions point to this and that operatic success and say, 'Why not try for this great goal?' To be sure, 'Why not?' If some have climbed the ladder, still others can ascend likewise. The first obstacle is that so many do not want to climb. They demand that there shall be some kind of a musical and dramatic elevator to carry them to the top. Thousands of students think that all they have to do is to pay the expensive passage upon such an elevator run by a famous *maestro di canto*, and that some day they will step out on the top floor as full-fledged prima donna. Such a thing never happened in the history of the world. Many will carry one a long way in a great many different directions, but it will not carry one to operatic eminence without the other indispensable qualities of success.

"The first attribute, I should say, is that one should be born with a musical talent, good health and a reasonably fine voice. My own family was extremely musical. In the city of Brunn, in Moravia, where I was born, music was a matter of big moment. Moravia is now a part of Czechoslovakia, and the whole country regards music as one of the three pillars of its national life. My father played excellently, and one of his first desires was that I be trained in music. Therefore, at the age of eight, I started at the Conservatory. As time went on I studied piano, 'cello, harp and theory. My favorite instrument was the harp, as it appealed to my sense of romance." As a child I used to let my long hair down and sing the old folk-song dealing with the legend of the Loryce, accompanying myself on the harp before the mirror. With girlish vanity I pictured myself as one of the sirens of the Rhine. This was a pleasant lapse from the daily grind of hard work.

Work the Motto of Success

"Work is the motto of the Moravian music schools. There is no foolishness about talent taking the place of work. The more talent evined, the more work expected. If one should ask me what is the most important factor for the student who has gifts for the opera, I should say, first and last, *now!* Create the habit of work. I work just as hard to-day as I have at any time in my life. I study regularly and trust that I always may have the opportunity to study.

"Your chance to get into opera, and which is more important, keeping growing in opera, depends largely upon how much you propose to work. That is, of course, if you have the qualifications which only God can give you. Let me be frank about this. You may have a beautiful voice but you may not have a beautiful face; you may have good health; you may have musical talent, but you cannot succeed without work. On the other hand, you can work your head off to attain success, and if you do not have the foregoing qualifications, you will be doomed for disappointment. This may sound cruel, but why not face the truth? The only commiserating circumstance is that thousands and thousands of students,

who have their hearts set on grand opera and who are working with a zeal and intensity that deserves great praise (despite the fact that they are ignorant of the fact that they do not possess the natural gifts) even though disappointed in part, will be raised to higher standards by their work and their ambition. The effort will not be lost, although the goal may not be attained, and the result often exceeds the original ambition. The world needs such people, and although they may be chasing a will-o'-the-wisp for the time being, they will probably realize that fate is wiser than they are and that their happiness and success really lie in another direction.

Mixed Aspirants

"There is something little short of criminal, however, in the teachers who encourage many pupils to believe that they have grand opera qualifications when they know that such students will never even get a smell of the footlights. In fact, some of the teachers who lead pupils to believe that they may succeed have had no experience whatever in the art save hearing occasional performances. It is a pity that there is not some kind of a non-partisan art jury in the large cities where, for a given fee, the students would have a chance appraised by persons who are not looking for fees or presents. Not that such experts would always be right, however. They have been mistaken many times, as one was in my case. But it is this very element in human judgment that makes the average girl aspirant for opera certain that the critic is wrong and that she is right.

"At the age of fourteen I sang before an audience for the first time. I then studied a few operatic roles, the first being *Agathe* in 'Der Freischütz.' My first operatic appearance was as *Elsa* in 'Lohengrin,' in the little German city of Olomouc, Moravia. Fortunately, we never had a full-scale drilling in Italian exercises. I was literally brought up on Solfège. Every day of my life I go over these exercises as the following before I commence to sing:

1st time = 80
2d time = 80

"Transpose this study by half-tones to the limit of the vocal range."

E 1
E 2
E 3
E 4

"Transpose this study by half-tones up to A natural:
A 1
A 2
A 3
A 4

"Use some transpositions in Exercise 1:

A E L O G U O U A

"One evenly sustained tone, changing the sound of the vowels without taking breath."

"Pronunciation: A as in father;
E as in bed;
I as in he;
O as in low;
U as in with German umlaut;
Ö as in with German umlaut;
Ü as in du."

(These studies were transcribed expressly for this conference by Edward W. Pfeiffer, general manager of the Metropolitan Opera House, with whom Miss Jeritza "voices".)

"German is an extremely ungrateful language in which to sing. It is a powerful and dramatic language but it is difficult to sing and to make it answer for musical settings. One must study a great deal of Italian to overcome the effects of these and keep the voice smooth and velvety. Perhaps this is one of the reasons why so few of the German singers have become very great coloratura artists.

"Every day, as I have said, I sing Italian exercises. On the day of a performance I exercise my voice for at least an hour in the morning. The voice seems to thrive upon well-executed exercises. The old idea of letting the voice be follow on the day when one was to sing in public may have been all right when the vocal organs were more primitive, but it was very largely vocal exercises in themselves. In this day the tables are turned completely around, and the voice must be in prime condition before attempting a modern rôle.

Don't Fail to Study the Piano

"In studying a new opera I never bother with the music at first. The music must grow from the drama. I study the country in which the opera is set. I key all the books I can find about that country and read and read and read. I study the period, the customs of the people, their costumes, their religion, their superstitions,



MARIA JERITZA

their gestures, their dances; in fact, everything that will bring to my mind a vivid picture of the opera. Then I study the character, her human inflections, her psychology. Then I write out all the words. Finally I sit at the piano and play the score and study the role itself and then develop it with an accompanist. I go upon the basis that the audiences of to-day are splendidly read and splendidly educated. They will not stand for amateurisms. They want something more than mere voice or an effective appearance upon the stage. They want evidences of careful study and preparation. They want as fine acting as they can see in the best theaters, from the greatest actors.

"What are your chances in grand opera? Have you noted that the little matter of culture in other lines and other languages is essential, and that without them you will be handicapped? Have you noted that it is a wonderful advantage to have a fine music knowledge, to be able to play, and to know something about the art of composition? Let us take an actual case. Once I was compelled to leave the opera of "Manon" in three days and to make my appearance on the third night. Do you suppose for a moment that if I had not had a fair idea of musical composition, and if I had not played the piano so that I could read the score, that I could have accomplished such a thing? This is what I mean by culture. The student who is trying to climb the operatic stairs without a good musical training, especially in piano, is going to find herself really handicapped some day. By all means study the piano and study it with the same earnestness as though you were going to be a pianist. You can never know too much.

"But," says the vocal aspirant, "you have had wonderful opportunities. You were born in Moravia, where everyone loves music and there are such fine teachers, and everything favors the young student." This is all nonsense. The opportunities in America are almost parable. The best art of all kinds is here, and I can safely say that there is no better opportunity for singing in the New York city than was obtainable in my home land. The educational facilities in music in America are as fine as anywhere in the world. The opera is incomparable; and there is no real need in this day for crossing the Atlantic for vocal study. Of course, foreign travel is excellent, and there are very fine schools everywhere in Europe, but if you imagine that you can do something in Europe that you cannot do right here in America you are mistaken. Successes have been made over night at the Metropolitan Opera House by singers who have never crossed the Atlantic. The latest is that of Lawrence Tibbett, a young man of American ancestry and entire American training.

Singable Operas

"America has wonderful voices. These voices seem to be equally good in all classes, rich and poor. It is easy to foresee the future of the music of this country with such astonishing material.

"Physical development is important. The modern opera demands a lot. Singers are called upon nightly to do the most difficult things with their voices. Erich Korngold is one of the few modern composers who seems to be writing like a human being. Owing to the success of his "Die Tote Stadt," in which I have appeared so much, he is writing a new opera for me. I recently wired him, "Dear Korngold: please do not forget the Italian style." It seems to me that an opera can be modern, as are those of Verdi, and yet be in the most dangerous musical style. I consider if the public does not want more modern and less coquetry, then I will not write another opera, because I believe that the public is entitled to the best in all roles. Therefore I have avoided culminating a filing for any one role.

"Another important step in the work of the singing actress is the art of acting itself. There is so much that can be learned from a good stage manager and a master of the art of acting. Every young girl has a kind of natural instinct for acting, but when it comes to fitting oneself into the broad prosenium of the opera one cannot leave things to chance. This demands that one must literally study every step, every turn of the head, every gesture. Do you realize why? No one is an individual. Every person is a composite of all the people every other person on the stage, particularly the principals with whom you act. They expect certain "business" from you. If you do not have the right gesture or the right expression the scene is lost. Many a fine actor has had his acting ruined because of the failure of the other actors to give him the proper response. I had the pleasure of studying under the great Max Reinhardt and the famous Weymert, who is now stage director at the Metropolitan.

The Audience Always Knows

"Finally, your chances of success in opera are very largely due to the combination of gifts and accomplishments that you have to offer to the public. There are singers with fine voices who do not win public favor. No one knows exactly why. Some are often with us before we become famous. Such persons sometimes mount their peak of 'magnetism.' To my mind, the public, whether it is in Vienna, or in New York, or in Cape-town or Calcutta, is very much the same. It knows what it wants and knows that very well. It cannot be fooled with artificiality. It knows whether the artist is really feeling the rôle or merely shamming the part. Some rôle, like that of *Tosca*, impress me so deeply that I cannot refrain from tears. I know that the audience is feeling with me. I can tell it from the way they move, smile, shiver, and even cry. And the orchestra which is unimpassioned. It is only at moments that I feel that I have touched the bone of my art. Particularly in America I find this true. The audience knows and never fails to respond. Until you have learned this one step you will never reach the operatic heights."

Two Geniuses in one Apartment

By Victor West

As everybody knows, Rimsky-Korsakoff greatly befriended Mussorgski, the composer of "Boris Godunoff," and the two composers lived together in St. Petersburg in a room on a street known briefly (?) as Pantelyevskoyevka Street. "This, I imagine, is the only case of two composers living together," says Rimsky-Korsakoff in *My Musical Life*. "How could we help being so attached?" This is the reason that, after many years apart, once Mussorgski used the piano and I did capricious or else orchestrated something fully thought out. By noon he would go to his departmental duties, leaving the piano at my disposal. In the evening, time was allotted by mutual agreement. Moreover, twice a week I went to the Conservatory at 9 A. M., while Mussorgski frequently dined at the Ouchpilins, so that things adjusted themselves in the best of fashion. That autumn (1871) and winter the two of us accomplished a good deal with complete freedom of ideas and plans. Mussorgski composed and orchestrated the first act of "Boris Godunoff" and the folk-song "Near Kromy." I orchestrated and finished my "Maid of Pskov." Early in November the even tenor of our life was interrupted for some time. From Paris came a telegram with the news of my brother's sudden death. The Navy Department dispatched me with a considerable sum of money to bring his body to St. Petersburg. After I had returned to St. Petersburg and Vojin Andreievich had been buried, my life slipped into the old groove with Mussorgski in Pantelyevskoyevka Street."

The Touch that Thrills

By Carol Sherman

When the great singer, Catalani, heard Chopin play at the age of ten, she was so thrilled that she gave him a kiss. It is said that Chopin had more stress upon the physical touch than his predecessors. This was probably due to the great improvement in the piano and to the fact that those people who heard him said that Chopin makes his fingers think.

It is not such a difficult matter to think "touch." The difficulty is that the average pupil merely thinks of striking the piano key, how it should be struck. It is quite easy to put a musical thought into a note and so to strike the piano key that it will sound beautifully. Chopin played not upon the tip of the finger, but rather from the heavy ball of the finger; and it is said he spent hours listening to the tones he produced, comparing the melody and agree with yourself to play it twenty times, listened intently to the tones, trying to make each note more beautiful each time. Next, raise the interest of some friend, who is willing to lend his ears to your work and get him to tell you whether you do improve in tone quality. A little earnest, well-directed effort of this kind will produce unusual results.

"After all, the concert artist's mechanical mastery of the instrument is taken for granted. Yet, from the student's standpoint it is the most pressing of all subjects; it can never be neglected for other considerations, for one cannot go far in art without adequate means of expressing one's emotions." —CASIMIR SEIDMAN

Brahms on Composing Songs

By G. R. Bett

Some good advice on song-writing is included in a little booklet given in Henschel's *Recollections of Brahms*.

"After the usual coffee at a coffee-house on the beach, we went for a long stroll in the Hammamet Park, near Crampas, the nearest village. We spoke among other things, of Carl Lowe. Brahms liked both his ballads and Servian songs. 'However, with us in Vienna,' he said, 'Lowe is, to my regret, much overrated. One places him in his songs, side by side with, in his ballads, Schubert, and overlooks the fact that what with him and Schubert, the one is merely talented craft. In writing songs, we cautioned me, you must endeavor to invent, simultaneously with the melody, a healthy, powerful bass. You must adapt the middle parts. In that song in E flat, for instance, he again referred to 'Where Angels Linger,' you have set upon a very charming middle part, and the melody, too, is very lovely, but that isn't all in it. And, as a friend, let me counsel you: no heavy dissonances on the weak. I am very fond of dissonances, you'll agree, but let them be resolved easily and gently."

Dictionary Dick

By Edward Winslow

Richter got the name of Dictionary Dick at the "Prep" school and it clung to him all through college, despite the fact that he played on the football eleven and was the most popular fellow in the Glee Club. "Dictionary Dick" didn't take his affection second-hand. When he was not sure he made a "ive line" for the Dictionary. Somehow everyone respected what he did for the Dictionary, because they knew that this habit applied to all of his students and "Dictionary Dick" knew what he was palling about.

It is amazing how few music students try to get along without recourse to a musical dictionary. They take for granted all sort of things and instead of getting the facts, now and then, they fill their minds with misconceptions and false notions.

Of course if you haven't a dictionary you are like the motorist in a strange country without a road map. You are likely to go miles out of your way.

Keyboard Guides

By John Thomas Ernest

A TRICK pianist in vaudeville once gave me, in a rough way, one of the best teaching ideas I have ever uncovered. "The trouble with most pianists is that they play at it. Every keyboard has a shape just as a hand has a shape. The five black keys, like five fingers, give that I may be able to hit the top note, I remember the shape of the keyboard. If the note is F, for instance, and I have to strike it with my fifth finger, I aim for the F-sharp just beyond and a kind of guide finger to feel the keys. When I play my finger touches F-sharp. The piano seems like something alive, not like a dead piece of machinery. This means a lot to me." They did to my pupils.

Note-Length Lubricants

By D. L. Ford

PUPILS who are careless as to the observance of lengths of notes may be assisted by having them to go through the study or piece saying "long," "short," according to the note to be played.

Thus we would have:



Take one phrase at a time, having the pupil first to name the notes as long or short; then to play the notes, counting the time. In a very short time this will bring about most satisfactory results.

Mr. Percy Grainger was born at Brighton, Melbourne, Australia, July 8th, 1882. His mother was an able pianist and gave him his first instruction. Thereafter he studied with Louis Pabst and later in Europe with Kvass and Busoni. Good fortune brought him in contact with Edward Grieg, who took a deep personal interest in the work of the young pianist and composer. His success as a pianist in Europe is described as phenomenal. His American debut occurred in 1915. During the war he enlisted in the United States forces and became an American citizen.



Both as a composer and as a pianist Grainger stands among the foremost musicians of the world. His compositions in folk song style as well as his great orchestral works are distinctive, yet with a strong appeal to the public. This is embraced in his favorite quotation from Walt Whitman, "Whoever walks a long way without sympathy, walks to his own funeral dressed in a shroud."

New Ideas on Study and Practice

An Interview Secured Expressly for *The Etude* With the Eminent Concert Pianist and Composer

PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

How should one practice to attain a real pianissimo?
I WOULD suggest no special touch or action for *p* as it can be played in almost any manner. In practicing *pp* do not be afraid of missing notes (of notes not sounding). The way to acquire *pp* is to insist on the great softness in practicing, to take the risk of playing very, very softly. Most pianists do not ever try to play a real *ppp*.

"It is good practice to play ordinary hymns (four part) or Bach Chorales (from the 'Passions') *pp* and *ppp*, also the following study, in both hands separately."

Ex. 1

How should one study heavy attacks in general?

(1) Blended fingers.
In order to bring out single notes powerfully (whether melody notes, or part of *f* scales, *ff* arpeggios, virtuous bunch their fingers together with the following fingerings; 1, 2, 3, on white keys, 1, 2, 3, 4 on black keys.

Example from Country Gardens:

(2) Playing with the 'fist' is done in order to save the tips of the fingers, which are apt to get hurt in heavy work, especially black keys."

Example from Country Gardens:

Also measure 64.

Do many students have trouble with ? What is the cure?

"Because they do not count the sub-divisions."

To insure the proper shortness of the sixteenth note practice exaggeratedly, as follows:

Ex. or etc.

How should one invent technical exercises from the pieces they are studying?

"I do not advise this. Better practice passages from the piece itself, mostly very slowly and very loud."

On Interpretation and Phrasing

"Sigh Phrases are the *c* in which a first stressed note is followed by a much softer one, bound to each other legato.

Ex. 4 or or

"Most students play the second note too loudly in such cases. To practice exaggerate the softness of the second note. In language, words such as 'hardly,' 'even,' 'measured' are the equivalents of sigh phrases in music."

"Soft Climax. Intuitively the best pianists (particularly Paderewski and de Pachmann) often play the climax note of a melodic phrase softer than the notes immediately before and after the climax note. This makes the melodic phrase more lissome, yielding and elastic and prevents the climax sounding 'hard' and rough. You should try this method on most melodic climaxes in emotional music."

Example Colonial Song Measure 23

*These tiny pounces denote a very slight fingering only.

Do you know of a simple Technical Exercise that will put the hands in playing condition?

Ex. 6

"Also open the pattern with and and

Both hands together, contrary motion.

Finger staccato.

Whole staccato.

Ligato.

"Repeat from the beginning.

"Slowly, leadily, those fingers not on the keys lifted just as high as possible.

"In practicing the above exercise I would advise:

Dandy slow tempo but lightning finger action!

Firm nail joints (no breaking).

Highest possible finger action!

Please exaggerate everything!

Low wrist!

Play each group with the following rhythms:

A vigorous *ffff* tempo.

Finger action only.

How should one study to attain reliability of fingers in passage work?

"By slow practice. All passage work, scales, arpeggios, and so on, as they occur in pieces, should be practiced at least twice as slowly as the tempo of the

finished performance. In such slow practice lift the fingers as high as possible before striking and when striking let the downward blow be as sudden and fierce as possible. Only the slowest kind of practice insures reliability. This applies not only to study of new pieces, but also to the process of keeping already mastered pieces in good trim."

How should one study to attain a large tone for concert work?

"By the loud and slow practice of passage work mentioned under the previous question. By using stiff fingers, stiff hand, stiff wrist and forearm as much as possible. Chords and octaves should be practiced both with wrist action and with arm action—arm action being more important than wrist action when playing in large tones."

"For concert work a great deal of passage work (that in a room would be played with pure finger technique) needs the injection of wrist and arm strength to make it tell in large spaces and to make it measure up to the volume of tone produced in chords and octaves by stiff hand and arm. Such passages (needing the injection of arm strength into finger work) should be practiced like octaves (with wrist action and with arm action separately) detached, as well as practiced with finger touch. In practicing wrist and arm action count one-two to each note (or octave), rising swiftly at first and descending swiftly at one—not because one is better."

"In active work and chords played loudly with arm action the fingers must be held or *stiffly* as much as possible, so that they can *translate* the strength of the arm onto the keys. It is no use using a stiff wrist or arm with flabby yielding fingers (which is like using a hammer with an India rubber head). In order that the arm strength may be fully transmitted to the keys, without needless waste of energy, the fingers should be held at the angle of greatest resistance, that is, neither too straight nor too much bent."

This interesting interview will be concluded in a later issue.

Some Suggestions for Sightreading

By Estelle Heller Nickelson

In order to read well at sight it is essential:

1. To have acquired a mental as well as a technical knowledge of the major and minor scales.
2. That chords he reads from the bass-note upwards, to secure accuracy.
3. To observe the "fifth." This will reveal no doubt the "poetic idea" of the composition.
4. To observe the measure and key signatures, making sure to recognize the "mode," whether major or minor; if in the latter, to remember the "raised seventh," which is always present.
5. To establish a tempo which you are quite confident you can carry through in the smoothest and most accurate manner.

Keep Sweet

By D. Little

The poor teacher does deserve some sympathy, but sometimes the pupil deserves as much (if not more).

Sometimes the first morning pupil will ruin the lessons for both teacher and students the rest of the day. A teacher should learn to put the bad lesson out of her mind, so that her attention will be fully centered on the work of the minute. Do not let a "crossed" hand over from one lesson to the next.

Every teacher has probably had the experience of going into a store and asked for something, and the saleswoman has looked on you with a weary, reluctant gaze. It gives you a very uncomfortable feeling. How the pupil must feel with the teacher acting as though he (the pupil) were very annoying to come at that time.

A cross teacher can cause a sensitive child to render a perfect lesson imperfectly through nervousness. If the teacher acted nice with every pupil, those who had a poor lesson might be ashamed and those who had a good lesson would feel encouraged and sometimes so happy that they would tell some playmate about their "nice teacher" and some little child would come to take lessons from the teacher who has learned to "keep sweet."

"I would ask all Americans to have more faith in the fine arts. I would ask that this faith be shown by encouragement and support of the fine arts."

CHARLES HACKETT.

Relaxed Piano Playing

By George Schaus

This playing of a great many piano students suffers unnecessarily from nervous tension. This condition is the result of fear.

If nervous tension is the result of fear, of being afraid that the wrong tone will be sounded, then the thing to do is not only to be unafraid, but is greatly hard to do, but to eliminate the cause of fear. Playing of music will then become an involuntary continuation of the habit of a conscious striving toward playing correctly, yet without achieving either the desired accuracy, or an interesting interpretation.

The thing to do is to play (at first and whenever necessary) slowly; because:

The action of the fingers can be closely watched, and attention can be given to the touch required, as well as to dynamics and phrasing.

Playing slowly permits of accuracy, and many accurate repetitions will insure a habit not only of accuracy, but also of that feeling of poise which arises from being certain. Such a feeling is diametrically opposed to a fear reaction.

Mistakes are caused (insofar as accuracy is concerned) by not knowing (1) which key is to be depressed, (2) where the key is, (3) lack of attention. In slow practice of any kind, mere repetitions will not do. Attention to the matter in hand is vitally important. Later on memory can be depended upon to a considerable extent, especially in rapid playing. The essential thing here, is the forming of a habit, or rather of habits, which is necessarily not a quick process.

By far, an excellent procedure is to use each hand separately, at first. There are too many things to claim our attention when both hands are used from the start. The location of keys and key-successions, fingering, and the general process of memory, are best assisted by using each hand separately.

Steps Upward

By Louis G. Helmze

If you sit, arms, hands or fingers tire, you are not doing your work in the right way. Let your teacher know at once. This should never happen if your instructor has been correct and you have followed it.

Very often too little attention is given to beauty of tone. Listen to your playing and try to develop this in the simplest pieces.

Your playing is your teacher's best advertisement; he needs it and should have it, so do your best as often as you can.

Being on time with a properly prepared lesson is the best way to put your teacher in a good humor, and consequently he will be in the best frame of mind to give his best.

You should have every lesson with something you did not have when you came; some difficulty smoothed out, or incentive for better work. Be sure to ask some questions.

Real success can best be achieved by *Love* and *Obedience*. Love your work with all the power that is in you. Show this love by obedience to every demand of your teacher, for he will not expect anything of you that is not right and good for you.

Landing on Skips

By Giulio di Conti

Long skips are like the rider "taking a hurdle," without swift and accurate calculation, which amounts to a sixth sense, the result is apt to be a "landing in the ditch."

A sure promoter of always "landing on all fours" is to begin by taking the skip in the form of octaves, keeping the required note with the little finger last, keeping the eye on the thumb, as a guide. If the thumb is over the corresponding note, an octave distant from the fifth finger, the latter must necessarily be in the proper place.

This may be practiced first with the octaves sounded; then the thumb may be allowed only to find its place over its note while the fifth finger sounds its tone.

The Need for Merry Music

By Alton Charles McCay

When Johannes Brahms wrote on the fan of the wife of Johann Strauss a few measures of the famous Strauss "Blue Danube" waltz and autographed it, "Unfortunately not by Johannes Brahms," he paid a debt compliment and at the same time expressed the opinion of one of the most serious of musicians upon merry music.

The writer knew of a teacher who complained that her class seemed to be failing despite her best efforts in every direction. Upon investigation she found that while she was using exciting music there was an almost entire absence of lively, inspiring music. She encouraged her pupils to play their scales with great rapidity and gave them *Largos*, *Andantes*, *Idylls*, *Rendezvous*, and so on, until she literally chloroformed her business.

Let us have a little more jolly music. This does not mean cheap music, by any means. Some of the finest things in musical art are brilliant, happy, merry compositions.

The Rising Tide of Musical Morals

By Hermann Eckstein

NOTWITHSTANDING all of the books that have been written by Parsons and metaphysicians upon the subject of music and morality there persisted the idea that musicians were often individuals inclined to lead rather careless and sometimes decadent lives. The opposite is often the truth. In my travels around many musical centers I have met thousands of musicians and have found them in the whole—usually moral people.

In the first place the musician is usually too busy and also too wise to undermine himself with vice of any kind. Even when he is very rich, as was Mendelssohn, he must work indefatigably and keep his mind and body in fine shape. It was said of Mendelssohn, "Living in loose capitals and surrounded by unprincipled people, he was true to all moral obligations and perfect in all the relations of son, brother, lover, friend and father. Surrounded by intrigues, he stood above them all and was frank, transparent, honorable, noble; simply bright and genial things in music, he was thoughtful, studious, earnest, religious, and steadfastly consecrated to the highest and best."

Breadth for Music Students

By Alice Cassidy

EVERY now and then a high school graduate comes to me and announces "Now I can give all my time to music." What a pitiful statement. Music study is not alone advancing splendidly in other directions of learning.

Every student who is studying music privately should also seek to develop other cultural branches. The example in music have carried on a kind of "side-line" which would scare those who think that they have given "all their time to music." Many of the best known self-study or through college, become exceptionally well educated.

The breadth of such a musician as Schumann was fostered by his collateral education advantages in the youth of fourteen working with his father to make up of all nations and all times." Such a work was an education in itself.

The Gender of Cadences

By Lynne Roche

The Cadence, or "Close," is classified according to the impression of strength or firmness which it leaves on the ear.

When its last chord falls on a strongly accented beat, the Cadence is said to be "masculine," because it imparts that sense of vigor and ruggedness which is associated with the male.

If the last chord of the close falls upon an unaccented beat, it is termed as "feminine," because it gives of "the mothers of all creation."

Some Secrets of Tone in 'Cello Playing

By HANS KINDLER

Hans Kindler, the noted Dutch violoncello virtuoso, was born at Rotterdam. He took the first prize in both piano and 'cello when he was fifteen years old. His debut was made in Berlin, with the Philharmonic, at the age of seventeen. His success was sensational. In 1914 he came to America on a visit and, owing to the war, was unable to return to Europe. He secured

"It certainly is my favorite instrument; it has such depth of tone. This comes inherent to the human voice." Those are the impressions which nine out of every ten listeners try to express when they hear the 'cello, the origin of the name of which is full of doubt. Some say that it is a diminutive of the violone (the bass-viol), grandfather of the entire family of violins. Others say it is contracted from violino-del-cielo (heavenly violin). Whatever its name, its popularity with the average concert-goers is universal. And nevertheless it is played by amateurs infinitely less frequently than its little brother, the fiddle. Why this entries discrepancy? I must confess I have given up trying to

play the notes; you need the most "complete" technique possible.

To me there has always been a great fascination, a kind of artist's excitement, in the struggle with and the conquering of the technical difficulties of the instrument. When I was a boy of fourteen to fifteen, I loved to make that which was difficult already, more difficult still. Octaves, thirds and sixths (tenths are rare on the 'cello), harmonics both natural and artificial pizzicato with the left hand, up and down, how exact, spiccati and what not; they all had their individual fascination for me and to come to the next lesson with a new technical difficulty "subjugated" gave me a real thrill.

It was not till later that I came to the realization that the highest kind of technic demand still different things from the ones I just described, and that to phrase a melody beautifully or to play a simple scale smoothly is just as difficult if not more so than to be able to play the *Witch's Dance*, on the 'cello.

However, such is youth—the time of virtuosity (as Liszt said)—and for enthusiasm! And by all means, let me have it thus. If it is only by dint of this enthusiasm that a technical mastery of the instrument is assured, then no progressive progress in the possibilities of expression is made.

For the benefit of those who are already interested in the study of the 'cello, the following "elementary hint" will do:

Although each virtuoso has a different way of acquiring his technic, all of us are subservient to the laws of nature. We follow these laws because they indicate the easiest and most natural way of doing things. The first thing we want to acquire when we start the study of the 'cello is a good way of bowing. An easy, free, controlled bow arm is as necessary as breath control is to a singer. It gives a healthy tone and makes that even a player with a limited technic can play that which is within his technical range, with agreeable time and

The 'cello was originally the "*viola-de-gambo*" (clavichord or leg violin). The tone of the five string viola *do* grows with every additional string becoming strong enough to fill the concert hall as a solo instrument. Who was the first maker of the 'cello as we know it to-day, is not certain. At any rate Stradivarius' teacher, Nicola Amati (1596-1684) already made some quite perfect specimens, only four of which are known to be in existence to-day—when the instrument came the masters who played it and evolved its technic. Among the greatest ones were Terter, Depoit, Boccherini, Rousberg, Donatoni, Jervis, Davidoff, Goltermann and Piatti. The technic of the 'cello is undoubtedly more difficult to acquire than that of the violin—for many reasons. First of all, I have said above, the distances on the fingerboard are greater and the strings thicker. The instrument is not "under one's hand" like the fiddle. By that I mean, whereas one can reach the highest note on the violin by remaining in the fourth position and stretching the hand, and the intermediate notes are under one's control, with the 'cello, once you are beyond the fourth position you are "up in the air" and have to rely on two fingers only; the harmonics and instinct to find the other notes. The technical demand of the bow is the same on both instruments with the exception that whereas the bow rests on the violin strings, on the 'cello one has added difficulty to keep it from slipping off the strings owing to the instrument's vertical position.

The ideal interpretation is naturally the one where the technical difficulties have been completely conquered and made subservient to the musical thoughts the composer wants to express. But in order to get to that point we need sacrifice of the most complete kind. I remember that I read once a dictum of Franz Liszt concerning this: "In order to play Beethoven, you need more technical skill than is necessary for it." He meant that in order to do justice to the infinite scale of expression in a Beethoven composition, you need more than the technical facility to

the position of first cellist with the Philadelphia Orchestra and remained with that organization for five years. He then devoted himself to the solo field, playing with great success here and abroad. Many modern composers, such as Ornstein, Bloch, Busoni, Schoenberg and others, have dedicated original works to him.

expression. Hold the bow firmly in the hand without tightening the muscles. Play at first always exactly in one spot (between the bridge and fingerboard), parallel with the bridge. Start out on the open D string with the wrist out and the bow ready for a slow down-stroke. Bow down and let the wrist gradually go down until the bow reaches the point. Let the bow stay in one place. Relax the arm (without losing control) and let the different joints work like the fingers in a machine. Then no hand or arm exercise would be of this *mezzo piano*. Do the same thing in C major G-sharp minor (hold the arm naturally near the body) and lastly on the A string, where the arm is farthest away from the body.

Do not forget the following points!

Relax but control at the same time.
Stay in one place between the bridge and fingerboard.
Do not (at the tip) allow the wood of the bow ever to touch the strings.

Do not raise the shoulder.

In crossing the strings (the next exercise) use the wrist naturally, *without jerking*. After that, use slight pressure, giving more volume to the tone, at the same time observing the above mentioned hints—always. Then use the forearm for a free development of the second part of the bow, moving only the under arm (without stiffening either the arm or the other part of the arm). Gradually increase in speed.

This naturally prepares for the spiccato. The best way to achieve this is to play legato with little bow and (again!) in one place. Gradually increase the speed (still keep the bow on the string) and accent the first one of every four notes (later on by increased speed the first one of every eight). If done carefully a few days' work will be sufficient to have a good and controlled spiccato.

An exercise which is of tremendous value in gradually controlling one's bow is the following:

Play on the open D string with the underarm, 4 eighth notes, one loose, two tied and one loose again, thus:

etc.

For more advanced pupils the playing of the scales in this manner will be of great benefit. The staccato bow is one of the most difficult ones. For the amateur the best way to achieve results is to press with the index finger every note on the open string (D preferably for a start), *slowing* after every one. Do this (in contrast to the *mezzo piano*) *forte*.

Once more: *Relax, but control!* The left hand is of course still more difficult to describe and in any limited article like this one I can only give a few hints about what to do and what to avoid. First of all, always have the hand at right angles above the fingerboard. The old-fashioned way of putting the hand nearly flat against it is stupid and limits the flexibility. Try to play a C-major scale in the two different ways, and you will at once see the difference in ease and possibility of quickness. For the "stretched" position of this attitude of the hand has its infinite advantages. It also gives one naturally a controlled "bow arm" which on our clumsy instrument is of great advantage. The same thing holds true when one comes to the repeated thumb-position. Bring the hand right out—over the strings and instead of being an added difficulty the thumb position will before long be a help in the control over the instrument.

In general: do things the easiest way possible. In the last analysis, technic is nothing else but the *elimination of difficulties*.

For that we need, more than anything else, a clear brain in a healthy body and a well rounded general education. Let this be a remark of caution for too ambitious parents! Don't over-do things! This holds good for anyone who

studies. Rather rest a bit than going on when overtired. Only then will the results be "first class."

The technic of the left hand consists of:

1. Strength and rapidity of the fingers (including stretching).

2. Intensity (vibrato and glissando).

3. Purity of intonation.

With the holding of the hand as described above the rapidity of the hand will increase considerably. Exercises for strengthening the individual fingers are many. The following one has often elicited results for those who are in need of special training:

Hold the hand at right angles over the C string. Lift the first finger high and suddenly drop it with full force on the C string, striking the note D. Do this eight times, then do the same thing with the second finger; afterwards also the third and fourth fingers. Do this on all four strings for ten minutes every day.

For the stretching, this is a splendid one:

Play on the A string (slowly); C, C² and D. Hold the fingers 2, 3 and 4 on the string and stretch the first toe to E on the D string. Then play on the D string; E, F, G, and G² (do not stretch); leaving the 2nd, 3rd and 4th finger on the D string. Stretch the first toe and play A² on the G string.

It is advisable to keep this stretched position for two or three seconds. Exercises like this one can be varied to any number for each individual finger and according to the needs of the individual performer.

For the intensity of finger pressure I think that each player should do well to practice the same exercise as described above for the strengthening of the individual finger. When playing a melody it is not necessary to press exorbitantly, but always with enough strength to avoid "scratching." Always press a bit more with the left than with the right hand, is a good rule. Vibrato and glissando are mainly methods of expression. The vibrato, which keeps the tone alive, today is used infinitely more frequently than ever so short a time as twenty-five years ago, and rightly so. The old way of only once in a while vibrating on a long note is utterly ridiculous and sounds "dead." Naturally, one must not overdo anything, even a vibrato; but in my opinion instances where the tone should sound "dead" are rare. A vibrato of medium rapidity, without either a quick "shiver" or a too-slow "wobble," gives the necessary life to a phrase, which at the climax may be intensified. It is a marvelous means of expression—just as is the glissando.

As to this last one I feel that often it is overdone. It must never be used as a "donkey-bridge," to get from one note to the next (as is in too often done). It must come naturally from the phrase and only then does it have the proper value.

There are many ways of making a glissando. Classical way is this one: In order to slide free on the A string to G in the fourth position, one with the first finger until E and then rapidly the G with the fourth. There are many, many ways, some too intricate to describe in a short a personally I have learned most of my different ways myself by listening carefully to great masters. Once I sat for hours listening to a portrait of Casals, trying so as to "get" the way he made his marvelous portamenti—and I consider it of the finest lessons possible!

As I said, there are many different ways of exec a fine and effective glissando. There is one, how which I hate, loathe and abhor (probably because quite prevalent even among some of the finest players) and that is a glissando that is too slow. It is me of nothing so much as of the horrible slimy jelly fish—without any of its lovely color!

I think that many cellists who have adopted this way of sliding from one note to the next were surprised if they would hear themselves in a rec in fact I remember one who was horrified who did hear it and wanted to deny that it could be his playing who was at fault. He wanted to blam machine!

This way of doing things wrongly and badly is due to not taking the trouble to listen while prac or playing. For every bad sound coming out a instrument there is a reason, which, with a amount of intelligence, can be overcome. Hence vice, in conclusion of this article, to every p whether amateur or professional: Listen, listen, always and carefully, and your playing, no matter how it may be now, will improve long by elims that which sounds badly.

"The education of heroes shall be gymnastics for body and music for the soul. Begin the education music." —PLATO.

Elgar's First Music Lesson

By Percy A. Sholes

ELGAR was born into a very musical family. His father was an organist and music-seller in Worcester. If you go to that city you can still see the shop where Elgar's father lived and did his business and where Elgar himself was born. The name Elgar is still there over the shop window.

Living amongst music as he did, little Edward soon began to think he wanted to be a music master. He was only five years old and, of course, still不懂 things very well, but he noticed that when people played or sang they had a piece of paper before them with lines ruled on it, and black marks for the notes. So he got a piece of paper and ruled some lines and began to compose a grand piece.

It was a bright, warm spring day, so he went outside to do his work, and sat down at the side of the house. He thought he was writing something very fine indeed and sat there absorbed in his work, lost to everything going on around him.

Now while little Edward was a music master, was composing his masterpiece, a horse-painter was at work near him. The painter saw the little boy sitting there below, and wondered what he was doing so intently. By and by he came down his ladder and looked over the child's shoulder. "Why?" he exclaimed, "your music has got four lines to each stave. Music always has five lines!"

That was the first music lesson Elgar had—from the "Great Musicians."

Beethoven Briefs

At the first performance of the Eroica Symphony, considerably the longest symphony that had been written at that time, Czerny relates that someone in the gallery cried out, "I'll give another kreuzer if the thing will not stop." In contrast to which it is told that when an acquaintance ventured to remonstrate to the composer in regard to the length of this work, he replied to the effect that "If I write a symphony an hour long it will be found short enough."

The Lesser Light who trumpeted that "the composition which needs revision should go to the waste-basket instead" should consult Beethoven's sketchbooks, where he will find that the master-composer made no less than eighteen different beginnings for *Florestan's Air in des Lebew Fröhlingstage*, in "Fidelio," and ten sketches for the chorus, *Wer ein holdes Weil*, with several others that are either illegible or almost repetitions.

—T. A. M. ——————

Was It Worth While?

By Roberto Benini

RICHARD was born in one of the back streets of a quarter which would scarcely be reckoned as "respectable." When early in his teens he had entered high school, While at the head of his class, he was selling papers and saving the pennies to pay for lessons which he practised on a shabby old piano which had been almost given to the family. In his patched trousers, as he went to lessons, he passed companions on the corner as "sporty" clowns.

High school was finished and he found a conservatory where he could exchange service for lessons, while, when not at practice or study he still "carried his route" and did odd jobs. If he waited for a lesson, a music journal from the reading table was always in his hand, till he became known as the "Little Old Man" of the school.

With his course finished, he became an assistant teacher; and as he passed the old corner, on his way to the conservatory, he was now a neat young man while his former companions, less gallant in attire than in former years, watched him pass.

A few more years, and he had saved more "pennies," thus furnished a course of study abroad, from which he returned to a position of honor and splendid financial reward.

His family was taken into a better neighborhood; but he still passed the same corner; and his early associates, who had waited no effort on ambition, now stood there in their old haunts but in tattered and unbrushed livery.

All these years Richard had been filling his mind with rare literature, a taste for art, and a great fund with every sort of knowledge relating to music, till he became widely recognized in his profession.

Was it worth while?

"Tis We Musicians Know"

By Alfredo Trinchieri

WHAT do we know? We know that by storing up in our minds a fine ambition to achieve the highest that is due to pleasure in later years.

There is a wealth of aesthetic culture in the wonderful literature which inspired minds have left for our museum scattered abroad the world. Who can look at one of them without feeling an expansion of the soul?

7, the exhaustless libraries and museums of nature going over hills and valleys. Where lives the individual, who, within a ten-mile walk from his door, sees enough to thrill his being, if he has but his soul to respond. There is glory enough in simple, fleecy cloud which sends across the sky to be split quite beyond material existence, it is responding to these marvels that expands vital instincts and evolves the artist.

Are You Surprised To Know

—Tschaikowsky placed Russia in the vanguard movement of musical art?

John S. Dwight planned a concert in Boston, netting more than two thousand dollars to relieve the widow of Robert Franz, one of the world's best song writers, who had fallen upon bad

of all the great Romanticists Schumann is the I reveries and rhapsodies, without for a moment conning whether such pieces could ever be expected a general concert-room audience?

Johnes Brahms had his first musical success accompanist of Remenyi, the violinist? all the early life of Paderewski was a heart-struggle?

Chopin reached his true style almost with his

Glinka made his first successes in opera during the early years of Bach's life?

a rule we do not seek the composer in his early we only look in them for indications of the final artist which is revealed in his later works."

—HAVERGAL BRIAN.

Musical Fundamentals Which Every Student Should Know

By DR. J. ARKO MENDELSON

The uncertainty of judgment that has always existed in matters of musical art, and which now again is so evident in regard to the productions of the futurists since the last twenty years, has its reason in the lack of knowledge of musical science, of a philosophy of music. Although much valuable material exists in this respect, it is mostly scattered through different works and cannot be easily gathered together. There is however a constant mistaking of the means for the end. For instance, some of the modern composers and their followers speak with enthusiasm of atonality, with derision of tonality, as if progress or reaction were connected with the one or the other, as if either of them was the aim or the glory of musical art. Where there is tonality, there is something limited, something definite. Where there is atonality or chromatics, there is everything. That is better, everything, but it is often far from what is the most a work of art, disorganized, phantasmagoria may arise. In some works of art there may be need for such indefinite phantasies, and then chromatics and atonality will be in their place. Thus Bach wrote his wonderful "Chromatic Phantasy," but had it followed by a fugue which, although partly chromatic in its theme, is of a very definite character. Aside from these exceptions, a work of art is the representation of an ideal, the picture of a certain state of mind, and as such will be complete, although acquire tonality. Melody and tonality then are means of a distinct sense or significance, like all the means at the command of the artist.

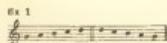
Rhythm-time-sound are the fundamental formations of music. The artist uses them for his mental, artistic ends. This he could not do, if these formations were not able to correspond to his ends, to his own feeling and thinking. And furthermore, if they were not certain, sure and strong, they would produce a hazy, uncertain impression on other men. The artist then would produce, but he would not know what. He would feel and proclaim one thing—maybe joy—and the hearers, even each single hearer, could perceive something entirely different—the one affliction, the other anger. Such art, however, would be no art, but a senseless if un-sensual play.

Our consciousness and daily experience tell us sometimes that we are capable of certain agitations and sensations in music and notice easily that these are not dependent, maybe accidentally, for instance, on the mood we brought along—else the same composition would appeal to me soon in this, soon in an entirely different way. Once it would seem exhilarating, the next time oppressing. Furthermore, we soon recognize that the effect of music is indeed not a purely individual one; for as far as resemble each other at all, so far a certain composition can affect the entire audience in one. That would be a bad march which would not have a stirring effect on everyone, and a bad dirge which would arouse sadness in the one and the wish to dance in the other. Only such tone pieces, that themselves have no more nor less definite contents (of which there are plenty, indeed) naturally cannot impart any such.

Now if a piece of music has a more or less definite sense, it must be contained in the structural parts of the piece, in the composition. The following paragraphs may serve to illustrate the meaning of some of the generally used formations, selected for this purpose rather at random.

Tone Successions and Their Modes

It is easily perceived that ascending tone successions produce the sensation of a climax, of elevation and tension; descending ones, the opposite one of relaxation, depression, of return to repose.

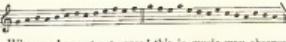


Fluctuating tone successions participate in both sensations, hover undecidedly between the two.



They may, however, although deviating in single tones, belong mainly to one of the two directions and thus prevailingly assume their character.

Ex. 3



Whoever has not yet sensed this in music may observe talking people, how their voices, at higher激动 (through joy, anger, or any exhilarating emotion) sweep into shouts or shrieks, and on the contrary how the speaking tone sinks down at exhaustion or depressing emotions. This is entirely natural since the higher tones have more vibrations, therefore more agitation, than the lower ones. Thus much about the directions of motion. As to its modes, repetition of the same tone indicates persistency, insistency, determination, obstinacy.

Ex. 4



Motion by steps is quiet, even and calm.

Ex. 5



Motion by leaps, more violent, unstable, restless.

Ex. 6



Major and Minor Triads

The sound of the major triads is clear, bright and fresh, exhilarating and satisfying, as though the minor triad, darker, said nothing. Naturally! For the major triad is the nearest product of nature and gives the nearest related tones in their straightest development (the figures denoting the relation of their vibrations).

Ex. 7



The minor triad depends on the lowering or depressing of the third, or displacing of the straight row of relations. In the major triad the minor third follows the major, in the minor triad—against the first offered gift of nature—the major third follows the minor (3:6=4:5) and thus displaces the minor as it were, the harmonic primary form, dislocates the accord and its comprehension.

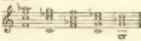
The sense of these chords becomes more palpable, if one repeats them in sequence.

Ex. 8



The major triads step along with their clear sound and gaiety. They can become pure and tender, but also ringing, strong. The minor triad in sequences

Ex. 9



becomes always more sombre and dull, or even wild and waste, and does not readily admit longer sequences.

The Dominant Chord

The scale—C, d, e, f, g, a, b, c—rests on its tonic, proceeds from it and returns to it. The tonic is its chief point and aim, to which it absolutely refers. Furthermore the scale consists of two halves (tetradchords), each of four degrees, each containing two whole tones and one half tone:

1. G, a, b, C
2. C, d, e, f.

Even in this formation of the scale the tonic is the chief point from which the other tones proceed, to which they return, and around which they all move. G, with a and b, leads into c; d, e and f come from c and refer to it. G and f appear as the extreme points of the scale set in motion around c. This motion finds its satisfaction only after the return to c.

Ex. 10



In harmonic composition the place of the tonic is taken by the tonic triad (in C major by c-e-g). It follows that the aim of all motion around the tonic is to be found not in the mere tonic, but in that triad. In the same way the place of the scale moving around the tonic is taken by the harmonic representation of it, the dominant chord, in C major for instance c-e-a or d-f-a

G—b—d

The problem of the dominant chord is solved, if it enters into the tonic harmony, or according to the technical term) resolves into it. Among theorists this is known as a progression. Consequently its fundamental tone and its third go into the tonic, as in the moving scale the whole first terminated (g, a, b, c); its fifth goes into the tonic;

its seventh into the tonic, (the melodic second tetradchord (G, d, e, B) returns back to the tonic.

In the scale the tonic is the chief tone from which the row of tones proceeds and into which it returns, to which it is subordinate. But the tonic is in its true realm at the same time fundamental tone of the first harmony given by nature; it produces from itself, as acoustics show us, next to it the octave, the fifth, or dominant, then the major third, the subdominant, the triad or the tonal center of the system. Therefore the dominant is a part of the tonic harmony; as besides, a tone of the scale which is founded on the tonic, consistently in every respect referring to the tonic and showing in it the origin, that is, foundation and region.

If now on the dominant, for instance, in C major on G, a harmony is formed, at first a triad, g-b-d; this cannot be called the chief chord of C major (for that would contradict the definition of the tonic and C major the tonality). Consequently the best satisfaction cannot be found in it. If this triad becomes even a dominant chord, g-b-d-f, this fact becomes still more decided; for the triad at least is analogous to the tonic chord (is indeed such a one—only in a different tonality). But the dominant chord is not, because on the tonic in its tonality there is no dominant chord. Consequently still less satisfaction can be found in the dominant seventh chord than in the dominant triad; it rather seems more on the lead to satisfaction somewhere else. But where could that be found but in the chief tonic and the chief chord?

Thus the dominant chord is a poor, clear, soft harmonic, yearning for dissolution, for return into the repose of the tonic harmony. This is amply proved by its general use for cadences or conclusions, by its use as organpoint for increasing the expectation of the entrance of the tonic harmony either for a repetition of the same or for the ending or finality by its frequent application for creating that feeling of conclusion in a whole finale. This can best be noticed at the finale of Beethoven's second symphony, the finale of all finales, where from the first note to the last everything points to the dominant chord and its concluding power.

On the other hand an overloaded application of the mild dominant chord in soft positions easily may evince an otherwise vigorous movement.

The Diminished Triad

The diminished triad is an incomplete dominant chord, a dominant chord minus its fundamental tone. Therefore it lacks the abundance, comprehensiveness and solid foundation of the dominant chord. Compared with the latter it appears narrow, depressed, timid and stunted. In sequences

Ex. 11



it winds away uneasily and painfully.

Inversions

Fundamental chords rest on the tone which serves as foundation for the whole structure of the harmony, from which the harmony grew up as from a root. The inversions remove the harmonic structure from this foundation.

Ex 12



They place the chord so as it does not stand originally, as seems to its nature it could not originate; therefore they are not original, but derived formations, dispositions of the first chord-form, which has its root in the natural ground of all harmony.

By this it is easily understood—what already the succession immediately intimates—that the inversions cannot have the firm and clear expression of the fundamental chords; for they have not their firm and clear position.

This applies to all inversions without exception; it stands out, however, most perceptibly and influentially at the inversion of the major and minor triads. For in these cases we find the inversion of reason. Only with the major triad can a composition be satisfactorily concluded. If now the firm and therefore quiet position is taken from them, this must have a more perceptible effect than if the same happened to the dominant chord or the diminished triad, which in themselves already offer no satisfaction and repose, but require the dissolution into the repose of the tonal triad.

Thus the fundamental chords offer firmer, the inversions more movable harmonies.

"The human cosmos is largely emotional, and it is to this portion of our superstructure that the 'concord of sweet sounds' directly appeals."

—Dallas News.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"CHOPIN was a musical aristocrat. In this sense he is different from most composers—with the exception of Mozart,"—BRADLOW SKYE.

* * *

"Tremendously complicated problems have been made of the most simple movements. Nature never intended piano playing to be difficult—just it isn't."

—JACOB EISENSTEIN.

* * *

"Why shouldn't we have all twelve notes as a 'concerto'?" say the innovators, and so soon as art begins to ask 'Why shouldn't we?' it has lost its way."

—SIR HENRY HADDOCK.

* * *

"Why cannot modern music keep to some sort of form; why cannot it express beauty instead of ugliness? It should not make music less beautiful and vital because it follows laws of harmony and rhythm."

—NICHOLAS MEISTER.

* * *

"How can the student expect to learn difficult pieces without a background of technical terms well digested and mastered? It is impossible. And if this technical drill and routine are necessary for the student, shall the concert player cast them aside as useless?"

—RACHMANINOFF.

* * *

"Students should avoid too early specialization. Some of them imagine that the only thing necessary to ensure success is hard work. That is a mistake. They must get their culture based on as broad a basis as possible and remember it is their brains they are training."

—J. B. McEWEN.

* * *

"Without a talent in the first place, it is just a waste of time to aspire after great things. No teacher in the world can make a Massillon out of every student of political economy, or a mulatto with the electric grasp of a virtuoso out of anyone who cherishes to apply himself."

—GUIDOMAR NOVAK.

Why are Some Scales Called Major and Some Minor?

By John Ross Frampton

Of course you know there are fourteen major scales, each named for its key-note, as G, F and so on. These are all built on the same plan or formula, called the major mode. That is, they all sound alike except that they are in different pitches. There are also fourteen minor scales, also all sounding alike but all sounding differently from the major ones. Although there are twenty-eight diatonic scales, there are but two modes; that would be thought as being derived from the other. Rather must we know what each is and how it differs from the other. It is as though you saw two houses, one built of stone, the other of brick. In describing them you would say they were both houses, but you would not attempt to derive a stone house from a brick one, nor vice versa. Similarly, the major and minor are both scales, but neither is derived from the other.

What is the difference? To explain this we must first consider what a scale is. All students learn the scales as progressions of "a whole-step, a whole-step and a half-step," and so on to the octave. But this is not what scales really are. *Scales are relationships of the various tones down to the keynote.* Such relationships are too complicated to be of service in the teaching of scales, and so the method of whole and half steps seems to be the only feasible way. But this method, although simplified, complicates the understanding of the minor scales and entirely fails to explain the reasons for the names of the modes or to define the differences between them.

If we place the major and minor scales of C above each other

C	D	Eb	F	G	A	B	C
C	D	E	F#	G	A	B	C

we find that both use the same key-note, C. Both have the same D, but the E's are different, that of the minor being a half-step lower than the major. Both have the same F and the same G, but they have different Eb's. Both have the same B. Remember this, because in our present notation the signature fulfills the B of the minor scale and this note is always always stored (by means of an accident) to its correct pitch. Now the notes which are the same in both scales are different in the two scales, the E's and the A's. Note the distance from C up to E natural is called a major third, that from C to E flat is a minor third. The interval from C up to A natural is a major sixth, from C to A flat is a minor sixth. These are the only two intervals from the key-note up to other scale-steps which are different in the two scales; and both of them are in the two scales, the E's and the A's. Note the distance from C up to E natural is called a major third, that from C to E flat is a minor third. The interval from C up to A natural is a major sixth, from C to A flat is a minor sixth. These are the only two intervals from the key-note up to other scale-steps which are different in the two scales; and both of them are in the two scales, the E's and the A's.

minor in one scale, while both are major in the other. What would be more natural than to name that mode in which these two intervals are both major, the Major Mode and that in which they are both minor the Minor Mode?

Of course two differences in size among the seven tones or scale-degrees cause many differences in the relations of the various scales—up to each other. But these are accidental differences, and not the fundamental differences from keynote up. Thus in the scale of C major we find but one augmented interval, the augmented fourth from F up to B, and one diminished, the diminished fifth from B up to F. But these are four augmented and four diminished intervals scattered through the C minor scale. These are the same two as in the C major scale (F up to B) and also an augmented fourth from E up to B, an augmented fourth from B up to E, a diminished fifth from E up to A, a diminished fourth from B up to E flat, and a diminished seventh from B up to A flat.

The augmented second, from a flat up to B, is thought by many pupils to be the characteristic interval of the minor scale. It is rather striking, as one plays it, but it is probably accidental. This may easily be illustrated, as follows:

Let us say that C and B form on the two banks of a river. There are several islands scattered across on both the minor scale. We start in C and go up to G's island, except that one goes by the way of the island of E and the other by that of E flat. They both reach G's island in safety. But between these and the bank at B's house, there are some shallow places. The man who goes to E's island manages to go as far as said shore at B's house. The other man, he who went to the island of E flat, only reaches A flat and has to jump a great deal farther, half as far again (the angle of four for each man wants to jump; it is surely how far across the river each gets before he has to

cross more, then). If you are asked the difference between these modes, say that it is the size of the third and the sixth from the key-note up, and that if H asked the difference between two definite scales, as C major and C minor, name the notes themselves, thus, C major differs from C minor in that C major has E flat and A flat."

The Working Musical Library

By Edith Dickson

THE majority of large public libraries have music departments in which are found works of standard composers. These volumes are drawn under the same regulations as other books and there is no particularly different system of classification for them.

The special musical library, intended to supply the needs of music students in their reading, will differ somewhat from a general library having some musical works. As an illustration the library of about thirty thousand volumes of one of the large schools of music in this country will be taken. For a fee of two dollars a semester the students draw from the library the music which they need. Right there comes in one point of difference between the musical and the college library of the same institution. If the musical library is to be of practical working value to a student, he must be able to keep music withdrawn as long as his teacher wishes him to use it. Oftentimes that will be a whole semester, or it may be a year. So there can be no due date of which music must be returned.

A large collection of music in public libraries and of that in the special musical library shows a noticeable difference in the character of the contents. General libraries usually have all music in bound volumes. The musical library which attempts to supply the needs of students must have, in addition to volumes, compositions only published in the form of sheet music. It not only must have what cannot be obtained in any other form, but also, so far as possible, separate numbers are preferred to volumes. If two or three hundred students are working on Beethoven sonatas at the same time, it

would require a large number of complete collections to supply them. Much more money and space would be required than would be necessary in order to furnish each student with the particular sounds on which frequent use are bought in separate copies instead of in volumes.

Sheet music, however, would be quickly worn out and in that form. Each composition must be put in circulation copies of which are strengthened by strips of cloth. This necessitates a workshop for binding and repair of the music. With the present price of materials and labor of the music, this is a large item in the running expenses of a musical library.

It is a great help to the music student to have the use of a library from which he can draw the studies to start private libraries of their own. But in the library they are able to become familiar with a much larger range of music than would be possible if they were restricted to their own private collections.

Musical libraries have multiple private collections. Letters come frequently within a few years. Letters are starting asking from places where new of classification used for music. In a specialized library books is not practical. The musical library has its own problems and its own methods of handling documents.

Tchaikovsky's Pathetique Symphony

Third is a series of Lecture Articles upon the Great Orchestral Master Works, now being frequently heard over the footlights, on the Radio, on the Talking Machine, in the Moving Picture Theatres and on the Player Pianos. Former Lecture Articles have been on Dvorak's "New World Symphony" and on Rimsky-Korsakoff's "Scheherazade."

Especially prepared for THE ETUDE by

VICTOR BIART

Late Official Lecturer of the New York Philharmonic Concerts

Naming the Symphony

"THE MORNING after the concert I found my brother sitting at the breakfast-table with the score of the symphony before him. He had agreed to send the score to publishers. His publisher, however, could not decide upon a title. He did not care to dignify it merely by a number, and he had abandoned his original intention of entitling it 'A Program Symphony.' What would Program Symphony mean," he said, "if I will not give the program?" I suggested 'Tragic Symphony' as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly 'Pathetic' occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed, 'Bravo, Modest! Pathetic!' And then and there he added to the score, as my presence, the title that will always remain."

This was christened the "Pathetic Symphony," one of the most strongly subjective, or personal, symphonies ever written. The program or synopsis to which he alludes in his letter to his nephew he has never made known. Nor is it necessary for the appreciation of the work, for its expressional content is fundamentally the sadness, the sorrow of human life and its tragic ending in death. Not that Tchaikovsky's life was filled with more sorrows than other men—and certainly he suffered, perhaps, more acutely from the trials and disappointments of life than many others, on account of his peculiar temperament. He was highly sensitive, deeply emotional and of an extraordinary nervousness. He suffered fits of exhausting depression; prospects of a long journey often terrified him; unfavorable reception and criticism of his works discouraged him; when abroad he experienced tortures from home-sickness. And while a strong melancholy strain was one of his outstanding characteristics, Tchaikovsky was not a weak sentimentalist. He was of robust, healthy constitution, sociable, enterprising, fond, and could even be merry.

I am sure that Tchaikovsky dreaded death, and it is therefore, but natural to ascribe to a premonition of his own demise the funeral gloom that overhangs so much of this symphony and casts a veritable pall over the last movement. Yet the records of his life show that at the time of his composition of this work he had no forewarning of his death. In fact, he enjoyed particularly good health at the time of his sudden seizure by fatal malady. The year 1893—his last—opened auspiciously for him; he was then widely renowned.

The basic pathos of this symphony is not its exclusive characteristic.

There are also bright moments in it, for instance,

the first ten measures of the fourth movement, the expression of a simple mood.

Nor must we forget the happiness and joy in the work of composing of which the master speaks in the first, and again, in the last, sentence of his letter to his nephew. If ever a composer poured his whole soul into a composition, Tchaikovsky did it in this work. He considered it the best work he had ever produced.

And while the glowing emotionality, the vibrant fervor, of this volcanically flaming score, are striking characteristics of Tchaikovsky, they also point to another source—one of fundamental potency in the production of the composer—namely, the Slavonic temperament, with its variety of moods, running the gamut of human feeling, from exultant joy to the depths of depression.

This strain of melancholy is known to every student of Russian music and will be found in all its intensity in this eloquent symphony.

The Scheme and Movements

THE FUNDAMENTAL mood of the work has determined the scheme of movements in no small degree. The most striking feature is the reverberation of the slow movement for the Finale, in which the last word is suddenly given to the expression of that elevation of spirit to which man looks as the crowning state of his existence. The retention of the minor mode for this movement, finally, consistently places on the weak the seal of the pessimism that actuates its expiring issue.

Adagio, Allegro ma non Troppo

AN ATMOSPHERE of sibilant melancholy is produced by divided double-basses in the opening measure of the introduction. We have noted this effective device in the beginning of the second movement of Rimsky-Korsakoff's delightful suite, "Scheherazade," discussed in the September issue of THE ETUDE. It may also be interesting to observe that the contemporary Russian composer, Radchenkoff, employs it with impressive descriptive effect in his weird tone picture, "The Island of the Dead." From these depths of dejection, in which the introduction of "The Pathetic" opens, issues a series of plaintive cries uttered by the bassoon, the last motive of the first phrase being transferred to the viola.

Ex. 1

The motive of four notes in which each of these cries is enclosed is the melodic of the First Theme of the Allegro of first movement, which begins as follows:

Ex. 2

A singular feature, consonant with the sombre character of the music, is the assignment of the melody in the opening phrase to the viola, with its somewhat wistful, dark, tone color. This phrase is then repeated by the wood winds, after which its fundamental motive is led by violas through ascending keys to the logical outlet in climax. This is followed by an episode in animated and less serious vein, in which strings, under bounding bows (saltando) and softly gliding descending scales in wood winds, introduce new figures. The culminating interest is to find in this episode instances involving the employment of inharmonic tones of interest to the student of harmony add thereto, a vigorous re-enunciation of the fundamental motive in the brass brings us to the climax of the First Theme, the whole orchestra participating. This is followed by a subsiding passage ending in an ascent of the violas, unaccompanied, in a

ON OCTOBER 28, 1863, at St. Petersburg, a new symphony was given to the musical world, by Peter Ilitch Tchaikovsky, the Russian Composer. The new work fell flat; the arrival of the orchestra was one of coldness and indifference, with a corresponding effect on the audience. Today it is his most popular composition, and its appearance on the programs of our great orchestras never fails of a magnetic power over the audience of the stadium in summer or the concert hall in winter. As with so many works destined to immortality, only the death of the composer stood between this symphony and its recognition and acceptance. Nine days after its first performance, November 6, 1863, Tchaikovsky was dead, a victim of the cholera epidemic of that year. A few weeks later a second performance, under Nissen, avoided a catastrophe, still under the spell of the composer's death, due to the realization of its superb beauties. The qualities which, in addition to this, explain its hold on the musical public are its profound and intensely emotional nature and, particularly, its reflection of the physical life of its author. At its initial appearance the symphony bore no other name than its numerical designation. A letter written February 23, 1893, by the composer to his beloved nephew, Vladimir Davidoff, to whom he dedicated the symphony, throws some interesting light on the creation of this work:

"I must tell you how happy I am about my work, just as I was starting on my journey [the visit to Paris in December, 1892]. The idea came to me for a new symphony. This time with a program; but a program which should be a riddle to all—let them guess it who can! This work will be entitled 'A Program Symphony' (No. 6). This program is generated by subjective sentiment. During my journey, while composing it in my mind, I have wept bitterly. There will be much, as regards the form, that will be novel in this work. For instance, the Finale will not be a boisterous Allegro, but, on the contrary, an extended Adagio. You cannot imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much!"

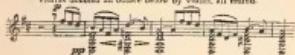
The composer's brother Modeste tells of the circumstances in which the symphony was given its name,

melodic strain that loses itself in a vanishing pianissimo and *adagio*.

This pause, which, instead of the usual bridging passage, leads to the Second Theme, introduces it the more effectively on account of its strong contrast with the first. The great reduction of tempo (to *adagio*) is a rare departure from classical tradition and is dictated by the tender character of the theme. This beautiful theme, its melody sung by muted violins, doubled by violas an octave below, and harmonized by horns, bassoons and clarinets, brightened by the major key (D) affords momentary relief from the prevailing sombreness and may suggest a happy memory, without, however, dispelling the pervading undertone of sadness. Moments of gripping emotional intensity are reached with the quarter-note D in the first full measure and the soul cry on the B two measures later.

Ex. 3. *Adagio non troppo*

Violins doubled an octave above by violas, all muted.



After an animated episode (*Moderato mosso*) the subject of which is the following motive:

Ex. 4. *Moderato mosso* $\text{H.M.} = 130$

Piatti
p
string (softly)

The Second Theme is repeated with fuller and more active accompaniment. Its final phrases are among the most tender of the entire symphony, notably this affecting passage:

Ex. 5. *dim*



The vanishing ending of this theme, dying away in *ritardando molto* and a merely breasted *animissimo* indicated *ppppp*, carried by the clarinet but concluded by the bassoon, is one of the most beautiful and impressive passages in the entire symphony.

The Symphony a Sonata

WITH suddenly released vehemence the section, known in the sonata as the Development—for it should always be borne in mind that the symphony is naught else than a sonata for orchestra—is launched. Here the discussion of thematic subjects must take place in the academic sense, for the Second Theme is no longer the subject, but a mere ornament by violins and repeated by bass strings. This section is followed by a phrase from the Russian requiem, in which some see a reference to the death of the composer's mother, which occurred when he was fourteen years of age—a sorrow from which he never fully recovered.

Ex. 6.



ing B major scale, played on all stringed instruments, in the regular tread of sectional steps. This ending is wonderfully solemn and impressive, grand in its very simplicity, and imparts a feeling of peaceful beauty. It is, perhaps, unique in symphonic music. Its first phrase is as follows:

Ex. 8.



II. *Allegro con Grazia*

HOW IS the change from the prevailing pathos of the first movement to the graceful, irresponsible light-heartedness of the second movement, least its Principal Subject? In the beginning of D major and in the cello parts, almost everywhere, *Sinfonia* means to be explained? By the law of contrast and variety this is one of the creative forces of the symphony. This movement is, therefore, incidental, being an organic part of the scheme. It takes, in a measure, the place of the minuet of the classical symphony, also its plan of construction, namely, that of *Song-Form* and *Trio*. The cells carry the *swan* and gracefully gliding melody during the first two phrases, the first of which is as follows:

Ex. 9.



It is then taken up by all the wood wind.

In Part II (beginning after the first double-bar) the sorrow of the first movements is even more fully forgotten as the violins, joined by violas and cellos, exult in this new phrase of the melody:

Ex. 10.



As in Part I, the wood wind thempon appropriates the melody. Part I now returns as Part III, with due elaboration in the accompaniment and slight extension.

In the First Part of the *Trio* (B minor) a lacerating motive harkens back to the spirit of the first movement. Throughout this *Trio* the kettle-drums join the double-basses in a drone consisting in the constant repetition of D in bass, which imparts a somewhat macabre-sanguine character. In the second part there is a mixture of quiet gaiety and pathos as if in angry reprieve. After the return of the Principal Subject a quiet Coda, in which the plaintive motive of the *Trio* is voiced by the various wood winds alternately, to the drum in bass strings, brings the movement to its close. The following is the beginning of the *Trio*:

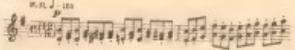
Ex. 11.



III. *Allegro molto vivace*

THE THIRD movement, sometimes called the March-Scherzo, wanders even further from the basic character of this symphony, so potently expressed in the first movement. In structure and spirit it corresponds to the prevalent type of *foxtrot*, as is evident from the bright, rapid tempo and dashing character. This movement, though great climactic, which is, however, dispelled by the anti-climactic arrival, heralded by the *Adagio* with which the works closes. The scherzo features are the bounding staccato notes with which the movement begins in divided first violins, as follows:

Ex. 12.



A basic motive that underlies all the thematic material of the movement is the following one, with its deliberation dianit on the syncopated A in the second measure.

Ex. 13.



In breathless haste the movement rushes by in triumphal and swing, soaring to great heights of orchestral massiveness, to end with a sudden crash.

IV. *Adagio lamentoso*

THE SIMPLE designation of the Finale, the last phase of Tchaikovsky's swan-song, gives the keynote of its expressional significance. It is a profound lament, "One lamentation large and soft-sighed inconsolable." It gives utterance to the last word in despair, the futility of all hopes. The movement opens with these plaintive strains:

Ex. 14.



After this the motive of the Second Theme sobs itself deeper and deeper into the shades of death, moving steadily down the key of B minor to the final silence of eternity. The work comes to an impressive end in the sepulchral darkness of the bass register, the last breath being exhaled by the double-bass.

Self-Test Questions on Mr. Blairst's Article

(1.) How long did Tchaikovsky live after the first public performance of the "Pathetic Symphony?"

(2.) What name did the composer first give to this Symphony; and how did it get the name by which it is now known?

(3.) Of what is the "glowing emotionality" of the symphony typical?

(4.) What are the unique features of the second movement?

(5.) How does the ending in this great work differ from the usual?

Plastic Playing

By L. G. Ferenc

One of the decided differences between the playing of the average student and that of the professional performer is that the student's playing is usually "flat." By this is meant that it resembles the flat drawing which seems to be entirely without the depth, form and perspective which one finds in the work of the real artist.

How is this defect to be overcome? How is the student to raise his playing from one level plane to that of greater depth and color?

First he must realize that the composition he is studying is "plastic" very much as clay is plastic, that it can be modeled. He must feel the monotonous playing is playing in which the phrases are ignored and the passages are delivered without any attention to depth and color.

The mistake he makes is to play too rapidly or slower, softer or louder, without realizing that this, if done at all, must be regulated by the inner thought of the composition. He must feel the reason for each change and do it intelligently.



The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries



Difficulties in Sight-Reading

A pupil who is in her twenties began piano study a year and a half ago. She penetrates two or three hours a day, plays all of the scales, dominants and dominants, inversions, and so on. She has memorized about a dozen pieces, mostly easy ones, books, and others, which she plays acceptably. Her main trouble is in reading music. She can't seem to get it right, even in measuring a piece. For some months she has spent at least half an hour daily in reading music, but improves so slowly that she is disheartened.

From your description, I should say that the young lady had accomplished wonders in the short time she has been studying. To learn to read music, however, is like mastering a new and difficult language; unending repetition and continual experience are necessary factors. So your pupil has no cause for discouragement, and should merely persevere with her studies, and seek until she finds a chum who will better fit her needs.

Other help is to play pieces regularly with her teacher or student friends. Also, playing accompaniments for a singer, a violinist, or, better still, with a group of players such as a violinist and 'cellist or a small orchestra, are the best possible aids. But do not let her sacrifice accuracy to speed, in her enthusiasm to become a facile reader!

Advanced Piano Study

I have three students who have finished Mathews' ten books, and would like advice concerning them.

(1) What would you advise concerning what could I give her as a teacher's course before she proceeds alone?

(2) Another would like to play for the "merdes." She is an average student, but very promising.

(3) A third would like to play for a "merde" without music. What would you give her to put the "finishing touch" on?

(4) Would you give a teacher's course? Would like to specialize in beginners on the piano, and in the early stages of piano study.

(5) Is it necessary to give the ten books separately before giving a diploma? I have one who has given me five or six years, and is looking for a diploma.

(6) What course would you advise after the ten books are completed for the advanced student?

Mrs. T. M.C.

Since your questions are mainly concerned with advanced work, I will attempt to answer them together.

After completing the ten books of the Mathews' course, a pupil should be prepared for work of an advanced grade and a broad scope. Technical studies in School of Technique, F. C. Cook's *Mastering the Scales and Arpeggios*. For example, the first two books of *Musicalis*, Op. 70, the studies of Chopin, the Transcendental Studies by Liszt, and others for similar purposes. All the e's may be reinforced by selections from Bach's *Well-Tempered Clavichord*.

For large works, I suggest Mozart's *Pastorale* and *Sonata in C minor*, Beethoven's *Sonatas*, Op. 55, 90 and 57, also his *Third Concerto*; Mendelssohn's *Fantasy*, Op. 28, and his *Concerto in G minor*; Schumann's *Carnaval*, Op. 9; Grieg's *Concerto in A minor*; and Liszt's *Concerto in E flat*. These may be supplemented by shorter pieces, such as Chopin's Nocturnes and Polonaises and Rubinstein's *Barcarolle*.

Several books, as well as an unlimited amount of music are now published for the benefit of "movie" pianists. I advise you to examine these materials, in preparing your pupil for such a position.

To teach normal work in piano teaching, you should first of all make a thorough study of books on the subject, making notes of important suggestions in them.

Then, when you notice, you can make up your own course, and divide it into sections, each sufficient for a single lesson. Such lessons are most advantageously given in classes. For books on the subject, I suggest the following:

Matthews: *Musical Interpretation*.

Hamilton: *Piano Teaching; Its Principles and Practice*.

Pearce, C. W.: *The Art of the Piano Teacher*.

Strayer and Norsworthy: *How to Teach*.

Kindergarten work is presented in the *Musical Kindergarten Method*, by Daniel Barberelli and C. W. Landau.

As to diplomas, I should hold the standard high. Why not restrict the diploma proper to the completion of the tenth grade of studies, and give preliminary certificates for earlier grades, containing the simple statement that the pupil has satisfactorily finished such and such grades of work?

High Wrists

My pupil holds her wrists very high, and set a result her arms are stiff, and her hands are forced. She insists that she cannot relax when her wrists are held so high, than the keyboard. After I pointed to her that she could relax with the aid of a lower wrist, she argued that the position was not necessarily wrong, but that it was only a beginner, but he had to raise her wrists.

V. L. W.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the stool, the first condition for a correct hand-position has been assured.

Anyway, it is much better for her to hold her wrists too high than too low, since high wrists bring the hands to a better command of the keys than low ones. Don't too much about the exact position of the wrists, but always rather the absolute necessity of relaxation, and the ability to adjust the wrists to adjust themselves properly. An excellent exercise for relaxing the wrists is to hold a key down with each finger in turn, meanwhile repeatedly raising and lowering the wrist as far as it will go in either direction.

It looks to me as though your pupil wanted to run the lesson altogether too much to suit herself. Why does she come to you for instruction if she proposes to follow what someone else dictates? It would be well to quietly, but firmly, assert the fact that you are the authority on such matters, as long as you set as her instructor.

Memorizing Too Soon

"I have a pupil (to be ten years old) who memorizes a piece while he is learning it; that it, certain parts of it. Because of this, he rarely plays perfectly. He is a good player, but when he comes to me he comes to a place where his memory fails him, he cannot continue. It quickly enough to prevent a catastrophe. I have tried to teach him to play the fingerings or arrest accuracy. I want him to memorize, but I do not want him to get a serious perfectly with the notes alone."

"As he is a very good pupil and much interested, I would appreciate any advice you have to offer me to help him out of this difficulty."

V. D. B.

You are quite right in insisting that a piece be well learned before memorizing is attempted, since after a piece or pieces have been memorized it is very difficult to correct errors.

It is better to let a pupil study his music more analytically, so that he does not waste his time on some portion.

Let him practice a new passage with one hand at a time, during the first week. Then let him begin at the end of the assigned portion, leaving first the very last measure or phrase, next the one before it, and so proceed backwards to the beginning. This process will prevent his being carried along by the momentum of the music so that he runs on in a superficial manner. It may be wise for you to check off each portion that he is to practice in this way by marks of this sort:

each one of which may be numbered, beginning with the last. The more definitely you prescribe just what he is to do, the more likely he will be to follow out your instructions.

After the piece has been thus practiced, memory work may follow the same course of short passages, starting from the end.

"Intellectual music is as impossible as emotional geometry. To maintain that the great symphonies and sonatas appeal to the intellect is about as logical and sensible as to declare that the geometrical problem 'The square of the hypotenuse of a right angle triangle is equal to the sum of the squares of the other two sides' satisfies the emotions."—Dallas (Texas) News.

Taking One's Seat at the Piano

"In taking one's position at the piano, should one enter from the right or the left of the bench? I am sure that many teachers enter from the right, but my teachers taught us to enter from the left."

I do not know of any fixed rule on this subject, except that a performer should take care not to turn his back to the audience, whether entering or leaving. If a lady has a flowing skirt (not now in fashion!), it will hang more gracefully if she seats herself from the side of the audience. Most men performers, however, enter from the left. Above all, pupils should be taught not to wheel to the left at the conclusion of their performance and not to hurry off the stage as though they were in a race. (See *ETUDE*, Vol. 1, No. 11.)

By the way, to my mind it is much preferable to use an adjustable chair or stool rather than a fixed bench, since the latter is almost always too high, and also since the ideal height for the piano seat varies considerably with individuals. Pupils sometimes labor under grave disadvantages by sitting during their practice periods either too high or too low, just because the bench or chair provided them is fixed at a certain height. It therefore behoves every piano teacher to investigate the kind of piano stool or chair which each pupil happens to employ.

"Chording" Again

Apropos of the word "chording," I have recently received another letter which throws so many side-lights on the subject that I am giving it here in full. Evidently the word is synonymous with another, namely, *accompagnando*. The writer, Mrs. George E. Mattingly, of Ironton, Missouri, writes as follows:

"I read with some surprise in the July issue of *ETUDE* that you had written an article on 'Chording Chords.' If the word 'chording' is new to me, doubtless it is to many others. I have never heard it used in the hillsides of Kentucky, Tennessee, or the Ozarks, resorts of Missourians and Arkansians, where fiddle-players, guitarists, and banjoists are still dinned by the descendants of the ancestors!"

"I would like to add that I applied the term 'chording' to piano players whom I have never heard it used; to me, the terms 'to chord' and 'to sonorize' mean the same thing. I have never heard anyone play by ear; if you like, a simple arrangement to dance tunes or other melodies, or to play on a solo instrument, is called 'chording' or 'sonorizing' by those who play entirely by ear—practiced on the instrument, of course, and not with mere chords ready to be played."

"As he is a very good pupil and much interested, I would appreciate any advice you have to offer me to help him out of this difficulty."

V. D. B.

You are quite right in insisting that a piece be well learned before memorizing is attempted, since after a piece or pieces have been memorized it is very difficult to correct errors.

"I might find interest in a few words of the old-time fiddle-players, who, I am told, did not, of course, name their 'fiddle-symphonies,' not worthy of a better name, but the true artistry of the old-time fiddle-players was nevertheless an performance of no mean ability and a masterpiece in the course of time. The old-time fiddle-players, when they strum and rhythm well, he draws a slow and rapid bow, being often a participant in the performance, and, in fact, sometimes comes into the band.

"Most of the country fiddlers prefer to be accompanied upon the guitar; the violinists among them carry their accompaniment wherever they go to play, but the fiddle-players, as a rule, are not so anxious for an escort. Their requirements, though few, are exacting. They like a simple arrangement to dance tunes or other melodies, or to play on a solo instrument, and, in fact, sometimes come into the band.

"The fiddler's tune, like his instrument, have for the most part been handed down through generations; some of them date back to the English dances and folk songs brought over by the early settlers, others are undoubtedly American in spirit and origin, and some are original. They are usually simple and delightful variations. To hear a violin play a fiddle-tune, the old reels and quadrilles, in the round, is to enjoy a treat of the true old-time fiddle-players, who, in their exuberance and robustness, unique in my imagination of old-time fiddlers, are a picture of health and strength. Their performances may sometimes be rough, below the range of the fiddlers' power."

"Music is the freest thing in life, for no man lives who cannot make it for himself in some sort."

—JOHNSON.

THE VEIL OF ISOLDE

HENRY T. FLYNN, in his *Succes à Marie*, quotes Lillian Nordica in her interesting memories of studying Wagnerian roles with Anton Seidl, for the New York stage.

"Said come to me early one morning to go over my rôle with me, and he left me about two o'clock in the afternoon, having gone over the acting in the minutest detail. I had to rest for two days. Every noise, every sound brought up something from 'Tristan and Isolde'."

"He could not understand every part in the music-drama, and his exactness extended to the multitude of details accepted as minor, but of such importance. One day, after devoting three hours of his time to me, going over the score of 'Tristan,' we went to a Broadway store to buy a veil for *Isolde* in the second act. He asked for samples of various kinds of tulle, and when they came he seized one after another at one end and held it up, especially to the air, to the great consternation of the shopgirls and shopkeepers, who were not quite sure whether he was in his right mind. But he knew just what he wanted. (The veil is used in the garden scene, when *Isolde* waves it more and more excitedly as her lover approaches.)

"With the quenching of the torch he was just as insistent that it should be thrust into water and not sand, to prevent the spreading of flames from escaping alcohol. His devotion to work in these details was inexhaustible. In examining the score, he was always ready, with the keenest interest in their strivings; and his knowledge was at their disposal, a knowledge that meant so many a help to advancement in their art."

"In art there should be no stagnation. It should be in a perpetual state of fire, of growth, of development. But no matter what new form the composer chooses to develop, he should never forget what the real object of his art *must be*."

—WALTER DAMROSCH.

A LIFE FOR THE Czar

EVERYBODY knows that Glinka's "A Life for the Czar" is the starting point of modern Russian music. Cesare Cui claims the authorship of the opera, but it is not true. "The highly dramatic subject of 'A Life for the Czar,'" says it, "is hallowed from history. It harks back to the year 1613, a gloomy epoch when Russia was deluged with fire and blood, and when Poles ruled in the Kremlin at Moscow. Young Michael Fedorovich Romanoff was then elected Czar, and the hopes of the entire nation centered in him. According to the historic legend, he was sent to Poland to seize the power of the newly elected sovereign. In order to discover the spot in which he was hidden, some of their leaders addressed themselves to the peasant, Ivan Soussanine, pretending to be ambassadors. Called upon to lead these pretended exponents to the Czar's retreat, Soussanine divides their ruse, and in order to foil their plot, does not hesitate to offer up his own life as a sacrifice. Sending his adopted son on in advance to warn the Czar, who is concealed nearby, he leads the Poles into the forest, and treacherously, where they have no chance to perceive him, they burn him to death."

The faithful soul is slain by the infuriated Poles, but the latter are unable to carry out their design, since the Czar, warned in time, has been able to save himself. Some modern Russian historians have denied the authenticity of this legend; but whether it be an actual fact or purely imaginary, the martyr who makes the supreme sacrifice because of his devotion will remain for all time a magnificent dramatic subject."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

WHEN MARK TWAIN SANG SPIRITUALS

Kate Leary's recollections of Mark Twain, recently transcribed by Mary Lawson and printed in *The Pictorial Review*, reveal that Mr. Clemens, to give him his real name, was not unresponsive to music. The following event occurred while he was at Hartford:

"One time Mr. Clemens went to Mr. Twitchell's church and there was some negro singer there—they were called the Hampton Singers—I think that was their regular name [or, originals], and Mr. Clemens, so I know, began to sing with 'em. He had a lovely voice and was very dramatic in his singing, and he kind of sang with them Hampton Singers, under his breath."

"I heard about one night there was a lot of company over at the Warner's and Mr. Clemens, he was there, and it was a perfectly lovely night, and there was a full moon outside, and no lights inside the house. This was just set up there in the music room, looking out at the moonlight. And I heard how Mr. Clemens, he just got right up without any warning

at all, and began to sing one of them negro spirituals.

"A lady that was there told me that he just stood up with both his eyes shut and began to sing soft-like—just a faint sound—just as if there was a wind in the trees, she said, and he kept right on singing low and low and sweet, and it was wonderful, and he began to feel better, I suppose. And he began on singing and singing and became kind of lost in it, and he was all lit up like his face was! Twas like something from another world, and she told me when he got through he just put his two hands up to his head, as though the sorrow of them negroes was upon him, and began to sing 'Nobody Knows the Trouble I See, Nobody Knows but Jesus.' This was one of their negro spiritual songs, and when he came to the 'I' he stopped singing, and he gave a great shout—just like the negroes do—he shouted out the 'Glory Hallelujah.' They said it was wonderful, and that none of them would forget it as long as they lived."

LESSONS ON THE HARPSICHORD

The *Musical Memories* of A. M. Diehl include some recollections of Sigismund Thalberg, one of the most brilliant of the 19th century pianists.

"Among great instrumentalists, Thalberg was another who was singularly modest and unassuming," she says. "Meeting him at Madame Erdman's apartment in 15, Great Marlborough Street (London) one summer day, he chatted very pleasantly in good and fluent English, and willingly seated himself at the piano and played whatever was suggested to him by any of his five auditors. His playing was delightful. While his mechanism and execution were perfect, and the extreme difficulty of some of the pieces was evidently child's play to him, the tone brought out by his liaison tapered fingers was different from that of any other pianist. It suggested transparency, lightness, and delicacy. The fingers seemed to float on the keys like butterflies. He had a power of modulation which was uncivilized. His crescendo and diminuendo were almost too exact. In fact, his whole playing, although not lacking in poetry, produced the effect of the pictures of certain great masters whose characteristic is excessive finish. It astonished, while appealing rather to the intellect than the emotions. In this it was the direct antithesis of Rubinstein."

"Then a man of about fifty, Thalberg still held the admiration of his former personal attraction. To him, his amiable features were almost like any cameo. His daughter Zara (now the Marchioness Dorin) resembled him in feature, as he had partly resembled his playing. A beautiful girl and pretty actress, her pure soprano voice, clear and sweet though it was, left her hearers cold."

The January issue of *THE ETUDE* will contain important articles upon Mr. Theodore Presser and the great institutions for which he has provided.

JOACHIM'S READY AID

In a fascinating volume *My Long Life in Music*, Leopold Auerm, the great violin teacher, tells a charming anecdote of help given by Joachim to a brother violinist when sorely needed. Writing his reminiscences of Henri Wieniawski, Leopold Auerm says: "I happen to know, from authentic sources, that during this last concert period of Wieniawski he was at times obliged to stop playing in the midst of a composition, owing to a sudden seizure of heart trouble which, in this time being, absolutely deprived him of health. After a few moments of rest he would go on playing, but much encumbered by the attack he had suffered."

"At one of those concerts in Berlin, Joachim, who happened to be in the hall, saved the situation. Wieniawski, who was playing the Bach 'Chaconne,' found himself afflicted by one of these attacks and unable to continue. He was led into the artist's room, and every means was made to alleviate him. Joachim, among the friends who came to inquire after the master, and it is said that Wieniawski, feeling too weak to continue playing, asked Joachim to play the 'Chaconne' in his stead, and gave him his own violin for the purpose. Joachim, in order to oblige a friend and fellow artist, played not only the 'Chaconne' but several other numbers as a satisfactory conclusion. It is one of those unique little incidents in the history of music which adds humor to both artists who participated in it."

"By technique I do not mean merely dexterity which permits the playing of a number of notes in a given time. This is a purely mechanical definition of the word. I mean, e., nimace, tone, color, a free rendering."

—JOSEPH ASPEL.

HOW TANNHÄUSER CAME TO PARIS

The nod of an Emperor in deference to a woman's bright beauty Wagner's "Tannhäuser" to its first performance in Paris, and to one made memorable by the out-and-out Princess Metternich, the wife of an Austrian Ambassador to Paris in the time of Napoleon III, was a great music success. In her reminiscences she tells how

"Tannhäuser," Richard Wagner's said tache in his habitual manner. I have never heard of the opera or the singer. And it is really good." I said I did Berlin, Bacewicz, who had charge of Imperial theatres, and said to him in his Metternich, Princess Tannhäuser, in one Richard Wagner and will you arrange to have it done? Bacewicz bowed and replied, 'As Your Majesties commands.' It was that how *Tannhäuser* found its way to Paris."

It is said that the Emperor's intention was to flatter Austria, and make that country less susceptible to the wiles of Prince Bismarck and the Prussians. Even an amateur in the game's game, it seems, if the Princess Metternich were alive today she would be very much surprised not only the Third Empire, but the apparently that Germany itself,

"What will a child learn sooner than a song?"

—Pope.

A modern song without words. Played by the composer with great success. Grade 3½.

IN THE STARLIGHT

CLARENCE KOHLMANN

Molto Andante con espressione M. M. $\text{♩} = 72$

Andante M. M. $\text{♩} = 54$

Molto Andante con espressione M. M. $\text{♩} = 72$

a tempo

cresc.

rit.

a tempo

cresc.

cresc.

dim. attempo

cresc.

cresc.

con legerezza

morendo

CHRISTMAS FANTASIA

Introducing the best-loved Christmas tunes in a playable pianoforte version. Grade 3½.

CARL F. MUELLER, Op. 20

Andante religioso

Andante religioso

piazzolla capella

*Tempo hymnus
melodia pronunciata*

cresc. *mf calmo* *(Adeste fideles)*

orec. *mf* *plegato*

*Andante con
espressione*

p(Silent night)

pp echo

dim. e rit. *giojoso* *O Sanctissima*

*Più moto
legato*

The musical score consists of ten staves of piano music. The first four staves are in common time (indicated by 'C') and the remaining six are in 2/4 time (indicated by '2/4'). The key signature varies throughout the piece.

Performance instructions and dynamics include:

- Staff 1: 'cresc.'
- Staff 2: 'ff' (fortissimo), 'mf' (mezzo-forte), 'ff' (fortissimo), 'pp' (pianissimo), 'ff' (fortissimo)
- Staff 3: 'ff' (fortissimo), 'mf' (mezzo-forte), 'ff' (fortissimo), 'ff' (fortissimo)
- Staff 4: 'ff' (fortissimo), 'mf' (mezzo-forte), 'ff' (fortissimo), 'ff' (fortissimo)
- Staff 5: 'Con anima' (with feeling), 'mf' (mezzo-forte), 'ff' (fortissimo), 'cresc ed accel.' (crescendo and accelerate), 'ff' (fortissimo)
- Staff 6: 'basso sempre tremolo' (bass always tremolo), 'basso molto marcato' (bass very marked), 'ff' (fortissimo), 'ff' (fortissimo)
- Staff 7: 'fff' (treble grandioso), 'dim.' (diminuendo), 'dolce' (dolce), 'f' (forte)
- Staff 8: 'allarg.' (allargando), 'ff con forza' (ff with force), 'ff' (fortissimo), 'cresc.' (crescendo), 'con do' (with do), 'ff' (fortissimo)

HUNGARIAN GIPSY

In true Hungarian style. Play in a snappy manner with strong dynamic effects.

W. C. E. SEEBOECK

"LASSAN"

Adagio M.M. ♩ = 63

SECOND

HUNGARIAN GIPSY

W. C. E. SEEBOECK

"LASSAN"

Adagio M.M. ♩ = 63

PRIMO

The image shows a page of sheet music for a piece titled "LASSAN". The music is written for two staves, likely for a piano or harp. The top staff begins with a dynamic of "Adagio M.M. = 63" and a tempo marking of "PRIMO". The notation includes various slurs, grace notes, and fingerings. The bottom staff continues the piece, with sections labeled "FRISKA" and "PIRELL animato sino al Fine". The music is characterized by its complexity and rhythmic intricacy, typical of Paganini's virtuosic compositions.

An interesting original four-hand number; original and full of go. Both parts will require careful study in order to work up an effective ensemble.

Tempo di Marcia. M.M. $\text{d} = 126$

CARNIVAL PARADE

SECONDO

AUGUST NOELCK, Op. 256

ben marcato

TRIO Grazioso e giocoso

Solo

D.C. al Fine

CARNIVAL PARADE
PRIMO

DECEMBER 1925

Page 861

Tempo di Marcia M.M. $\text{♩} = 126$

AUGUST NOELCK, Op. 256

Sheet music for piano, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently throughout the piece.

Tempo di Marcia M.M. $\text{♩} = 126$

PRIMO

AUGUST NOELCK, Op. 256

TRIO
Grazioso e giocoso

1 **2** **Fine** **2** **Solo** **p**

dim.

D.C. al Fine
senza ripetere

IN LOVE'S GARDEN

VALSE CAPRICE

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Grade 4.

Moderato amoroso

HOMER TOURJÉE

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SUNSET "IN THE GOLDEN WEST"

A.O.T. ASTENIUS, Op. 71

Andante espressivo M.M. $\text{♩} = 54$

DANCE OF THE COQUETTES

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Allegro capriccioso M.M. = 126

PAUL DU VAL

FROM THE LAND WHERE THE SHAMROCK GROWS

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CHARLES HUERTER

Allegro M.M. $\text{d} = 132$

WATER NYMPHS

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Allegretto con molto moto M.M. $\text{♩} = 72$

WALTER ROLFE



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Misterioso M.M. = 108

JOHN G. LAIS

Misterioso M.M. = 108

pp

p

dim.

pp *Fine*

p

rall.

D.S.S.

p

D.C.

*From here go back to $\frac{5}{8}$ and play to *Fine*, then play *Trio*.

ROMANCE IN A

THURLOW LIEURANCE

A tender reverie in the pastoral style, equally popular as a violin or piano solo. To be played in free time. Grade 3½

Andante con moto M.M. = 84

Con calore

rit. *a tempo*

rall. *dim.*

Fine *Piu animato* *p* *f* *p* *D.S.*

VALSE MELODIQUE

More than usually interesting in construction. Note the "horn effect" of the cross-hand passage (measures 48-52), and the counter theme in the right hand beginning at measure 56. Grade 3.

FRANCES TERRY

Tempo di Valse M.M. d.=84

simile

espress.

mf dim. *val* *len* *lan* *do* *p*

tempo

p rubato

simile

rit. mf rubato

ten.

f animato

rall. e molto dim.

a tempo

mp espress.

simile

T.A.

s

mf cresc.

rit.

allargando

passionate

ff rall.

Detailed description: This is a page of sheet music for 'The Etude' by J.S. Bach, dated December 1925, page 873. The music is in 2/4 time and consists of eight staves of musical notation for two voices. The top staff is in G major and the bottom staff is in C major. The music features various dynamics such as piano (p), forte (f), and sforzando (sf). Performance instructions include 'rubato', 'animato', 'espress.', 'rall.', 'dim.', 'allargando', and 'passionate'. There are also tempo changes indicated by 'tempo' and 'a tempo'. Measure numbers 1 through 12 are present above the staves. The notation includes a variety of note values and rests, typical of a technical study piece.

LA REGATA VENEZIANA

Allegro moderato M. M. $\text{J}=102$ A brilliant technical study; effective as a drawing-room piece. The melody is by Rossini. Grade 8.

E. LISZT

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a dynamic of f . The second staff starts with p scherzando. The third staff features a melodic line with various dynamics including p , pp , and $ten.$. The fourth staff includes markings like $espressivo$ and $dolce.$. The fifth staff ends with $delicatamente$. The sixth staff includes $rallent. un poco$. The seventh staff has dynamics $ten.$ and $ten.$ The eighth staff includes $marcato$ and pp . The ninth staff concludes with f .

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Allegro M.M. = 126

VIOLIN

This section of the musical score features two staves. The top staff is for the Violin, which begins with a dynamic of p and a tempo of $M.M. = 126$. The bottom staff is for the Piano, which also begins with a dynamic of p . The music consists of six measures of fast, eighth-note patterns.

HENRY TOLHURST

Allegretto M.M. = 108

This section of the musical score features two staves. The top staff is for the Violin, which begins with a dynamic of mf and a tempo of $M.M. = 108$. The bottom staff is for the Piano, which also begins with a dynamic of mf . The music consists of ten measures of eighth-note patterns, with dynamics including p , mif , and p .

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A fine display piece.

CHRISTMAS OFFERTORY

MIDNIGHT ON THE JUDEAN PLAINS

E. S. HOSMER

Largo

MANUAL

Sw. Vox Celeste
pp

sensa Pedale

HOLY NIGHT
Vox Humana

pp

Repeat ad lib.

EDWARD LOCKTON

THE PIPES OF FAIRYLAND

GRAHAM VAUGHAN

Allergo M.M. ♩ = 144

mp

1. I bear the noise of fair - y pipes a -
2. I lovd to hear those fair - y pipes when

rall. *a tempo*

down the moon-lit vale, Where mid-night dews lie sil - ver white, and the moon gleams faint and pale.
I was but a child, And now they play a-gain to me, their mu - sic sweet and wild.

rall. *mf a tempo*

Now rab - bits from their bur - rows dart, and squirrels gather round, They dance and gam - bol
So, chil - dren, tum - ble from your beds and let us haste a - way, The fair y pipes will

*cresc.**rall.* *mf a tempo*

one and all and greet the mer - ry sound. Play, play, mer - ri - ly, cheer - i - ly, Play the whole night.
fill our hearts with dreams till dawn of day.

rall. *mf a tempo*

long, Gob - lins, ti - my elves and pix - ies, let me hear your song! Dance, dance,

*cresc.**rall.*

mer - ri - ly, cheer - i - ly, just a hap - py band, Oh, hark and hear, ring far and near the pipes of fair - y land!

*mf cresc.**ff rall.**D.C.*

S.E.MERIN

O LORD, MOST MIGHTY
SACRED SONG

ALFRED WOOLER

Moderato M.M.♩.=54

mp

Lord, most ho - ly, O Lord, most might - y.

Bear when we call, when we call un-to Thee; Hear when we call, when we call un-to Thee.

Andante, con express.

Sooth - Thou the wea - ry, la - dened with sor - row, Hear the pe - ti - tion of those in dis - tress.

Shew - Thy com - pass - ion, Grant - us Thy mer - cy; Com - fort the sad with Thy gen - tle - ea - ness.

M.M. $\frac{4}{4}$ = 60 *mf a tempo*

Cleansing Thou our hearts of all evil with-

mf *cresc.* *rit.* *ff* *mf a tempo*

in, Strength-en our wills 'gainst temp-tu-tion and sin; Guard Thou our lives from trans-gress-ion and

shame, make us more wor-thy Thy Name to re-claim... *mf* *rit.* *mf a tempo* *ff*

M.M. $\frac{4}{4}$ = 76 *mf con express.*

O Lord, most hu-y, O Lord, most might-y, Guard and pro-tect us,

mf *poco rit.* *mf* *ff*

Grant us Thy peace. Sav-iour, whom we adore, Thy grace we now in-phare; Teach us to

mf *poco rit.* *mf* *ff*

trust Thee more, our faith in-crease, O Lord, our faith in-crease, O Lord, our faith in-crease. *cresc.* *ff* *cresc.* *ff*

IRMA CARPENTER

Moderato

INTO THE DUSK

RICHARD KOUNTZ

p

1. Life is a day, then it's past,
2. Soft as the breath of a sigh,
a tempo

Swift - ly a -
Quick - ly the

way and fast,
hours go by,

Dreams that are dear find us draw - ing near
Light turns gray as fades the day,
Un to the dusk at

last, sigh,
And the eve - ning of life comes steal - ing on; When ev - ery joy and sor -

rit. *a tempo di valse lente*

rit. *a tempo di valse lente*

row in the things of to - day Go fad - ing a - way, And there is so more to - mor - row. Though the

Meno mosso

dreams that we dream to - geth - er now have all been long for - got - ten, Let but one dream come

Meno mosso

ten. *rit.*

true For that long eve - ning through, That it find me a - lone with you. *a tempo*

Little Practice Helps

By Edith Josephine Benson

The following suggestions are for children who practice without supervision and for mothers, with little or no musical education, who are trying to help their children.

To remind the pupil of finger-and-thumb crossings, write an *x* between figures that mark the fingers. Figures ought to be enough, but they are not.

Measurements and signs may be written between staves. If the music is Braille, or written on manuscript. A notebook is unsatisfactory; it may not always be within reach.

If the mother does not read music, she can read a carefully-written practice slip and tell the child what to do or ask if each thing has been done. The little pupil cannot say then that she forgot.

After the teacher has demonstrated that the new piece is written in small parts, she should mark them with arrows to measure length. The child may never have seen numbers, but will remember their significance anyway. When the phrases are ready to be joined, mark the last measure of one and the first of the second phrase with letters or Arabic numerals, explaining on the practice slip that every pair must be practiced separate from the other measures. Vertical lines may be used, but there must be so many other

marks that one should consider neatness. On the practice slip write the scale in letters. Explain that the upper fingerings are always for the right hand and the lower for the left, and place the *x* where it belongs.

The practice slip, should tell how to practice everything, and even why; something of practice is important; and, frequently, it is often to repeat, as ten times twice daily. The definite practice slip is the mother's only means of constantly observing the work and of knowing details of instruction.

But some things cannot be told on the slip. The mother should understand that practice periods must be short. Some people expect a child to practice an hour at one sitting, although they themselves never do anything for an hour without stopping. Small children do not like to practice alone. It may be inconvenient for the mother to be near; but small accomplishments accomplish much in interest. She may pretend to listen while sewing or doing housework.

No pupil is perfectly careful, nor will she remember everything told by the teacher. Such details as those mentioned give her the full value of the lesson.

Composing Without a Piano

More composers use a piano to help them write their music, though many do not do so. Richard Wagner never was a good pianist and wrote much of his music without one. Schubert began composing with a piano, but later preferred to do without. Berlioz, perhaps the greatest of all masters of instrumentation, and among the standard workers on that subject, could play no instrument himself except the guitar. Mozart and Mendelssohn could both dispense with a piano, scoring their music direct for full orchestra. Mendelssohn occasionally performed the astonishing feat of scoring for full orchestra and proceeding unaided at a time.

Rimsky-Korsakoff, in his *Memoirs*, has this to say on the subject: "I had no piano either at Petersdorf or at Vitznau, where we made long stays. Nevertheless, the work of composing 'Sorville' got along without the aid of a grand piano."

What Gluck Was Like

By G. R. Bell

"Gluck's appearance is known to us through the fine portraits of the period," says Romain Rolland in *Some Masters of Former Days*, "through Houston's bust, Duplessis' painting, and several written descriptions.

"He was tall, broad-shouldered, very strong, moderately stout, and of compact and muscular frame. His head was round; and he had a large red face strongly pitted with the marks of small-pox. His hair was brown and powdered. His eyes were grey, small and deepset, but very bright; his expression was intelligent, but hard; he had a very decided nose, and thick cheeks and chin, and a thick neck. Some of his features rather recall those of Beethoven and Hummel. He had very little singing voice, and what there was sounded hoarse, though very expressive. He played the harpsichord in a rough and hasty way, thumping it, but getting orchestral effects out of it."

"In society he often wore a stiff and voluminous air; but he was very quickly roused to anger. . . . He was plain-spoken to the verge of coarseness, and, according to

Acts III and IV were jotted down in their entirety and Acts I and V in part. The only exception is that I had to play these on the piano at Lazarus' because there was an excellent concert-grand at the American Society's Hotel. True, music written without the aid of a piano is distinctly 'heard' by the composer; nevertheless when chance offers one an opportunity to play on the piano for the first time a considerable quantity of music composed without a trial, there is a peculiar impression, unexpected in its way, and one to which the composer has to grow accustomed. The cause of this lies probably in being weaned from the sound of the piano. During the process of composing an opera, the tones imagined mostly belong to the voices and the orchestra, and when performed for the first time on the piano they sound somewhat strange."

Christian von Mannlich, on the occasion of his first visit to Paris he scandalized twenty times a day those who spoke to him. He was insatiable in flattery, but was enthusiastic about his own works. That did not prevent him, however, from judging them fairly. He liked few people, but with his nieces and some friends; but he was undemonstrative and withdrawn. Of the sentimentality of the period, he also held all exaggerated in horror, and never made much of his own people.

"He was a jolly fellow nevertheless, especially after drinking—for he ate and drank heartily until apoplexy killed him. There was no idealism about him; and he had no illusions either about men or things. He loved money, and did not conceal the fact."

"You ask about breathing. I really have no system other than to breathe naturally."—TITTA RUFO.

Selzmann first used the modern valve horn in a symphony, after Halévy had introduced it in the score of his "*La Juive*".

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It is a self-evident fact that artistic singing is the free vocal expression of ideas. Tone is idea, pitch is idea, quality or color is idea, word is idea, mood or feeling is idea.

Through the medium of the voice we express the musical, verbal and inspirational concept. The singing of every admirable artist is a constant and living example of the fact that the technique of singing is only effective and adequate when the physical considerations of tone production are in the background of attention. When, in other words, the body is out of mind, the communication between singer and audience is a direct person-to-person communication, with no sense of a body being present.

Nothing that has been here said presents a new idea, but this self-evident truth is food for profitable reflection on the part of the singing student. In the first place, if the whole creative act is the result of thought, are we constantly active in the selection and development of that thought life from which such expression springs?

Tone is idea. An idea is an elastic, expanding, free thing, capable of taking any form or substance. What is your tone idea? How have you arrived at it? Upon what has your heart been fed? What is being done for its development now?

Source of Tone

The sources of tone conception lie deep within the personality of the singer. A single tone reflects tastes, manners, habits; all the inherent characteristics of his nature. It reflects his appreciation of beauty in form, color, sound, taste, etc. It reflects his freedom of impulse, or his inhibitions. Therefore, the development of a philosophy of life that is joyous, open, filled with faith, hope and good feeling, is conducive to good tone. An open appreciation for musical beauty stimulated by our orchestras, our great voices, Heifetz' violin or Paderewski's piano, is a feeder to concert tones. A spirit of enthusiasm, a sweet and generous spirit, kindness, love of humanity is a stimulus to tone idea.

A study of the human being—what pleases him, makes him happy, comfortable, admiring or enthusiastic—is a guide to good tone concept. A cultivation of our sensitiveness to recognition of values, the sharpening of our mental faculties, our wits, so to speak, so that we can make full and clear-cut evaluations of the music and delicate gradations of quality of sound, involve the quickening of such mental faculties as listening, attention, perception and concentration. In short, this means that one's mind with reference to tone is so alert, so sensitive, that no element of it escapes his awareness.

Tone itself may be the object of study and manipulation, but also it is elements, such as timbre, freedom from color, density and clarity. We may study the tone qualities of a dozen reputable artists of a certain voice classification and obtain from them many interesting points of comparison. We may, in short, become connoisseurs of tone; and, since our own tone impulses are the results of the selective processes of the mind, it follows obviously that that selectivity is determined by our tone consciousness and taste.

Sense of Pitch

So, also, is pitch idea. We may allow pitch to be suggested by the accompanying instrument. Reliance upon hearing or upon the general sense of pitch is not the best method of training. Pitch thinking is an inner sense of adjustment, of level, the use of the bearing faculty in anticipating pitch rather than in recognizing and following it. A counterpart is found in the phrase "the mind's eye," which refers to the capacity to visualize that which is not seen. Pitch is *concept*, just as tone is concept, and should be heard mentally before it is vocalized.

The Singer's Etude

*It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"*

*Edited for December by RICHARD DE YOUNG
Well-Known Voice Teacher of Chicago*

Ideas, the Source of Tone

Word is idea. No one ever thinks of a word as a mouth-shaping process. It is always a mouth-shaping process. How many of you have listened to the diction of a splendid actor or actress, a fine orator or an exemplary singing artist without gaining a new appreciation for beauty in words? Such beauty of effect cannot be explained in terms of sensation; it must be based upon the knowledge that the words are well known. But how many of us there who "have ears but hear not" when it comes to the appreciation of the beauty of fine pronunciation? One who hears softly the fine pronunciation is not far from a great improvement in this regard, an improvement that will mean distinction, elegance, effectiveness, instead of the commonplace.

Mood Effects

Then mood or feeling is idea. Vocal expression apart from the thing expressed should be inconceivable, but not, so many there are who still rely upon tact and melody for their effect, and still others who feel that they themselves are the source of the soul of the song. It therefore seems imperative to stress the need for the stimulation of the emotional life, the eagerness to feel, the yearning during with which we express what we feel through the medium of the voice, song, facial expression, manner and manners, posture, eyes, and even feelings of taste, color, etc. For the average person is receptive to the results of conditions or experiences. With the artist, however, each mood or state of feeling is selected and with the assistance of the imagination, is made so real to the consciousness that its physical reactions are immediately evident in the vocal expression.

The singing artist dare not wait until he himself reacts to the song, to the occasion, to the audience; he must be able to command his mood at will. Can you imagine one who has not stimulated his mental life in this regard being able to do so? Can a mind be left insensitive and the effects dependent upon mood ever left to chance?

The emotional side of life is always a worthy object of study. It must be a source of pleasure, fervent, but balanced; passionate, but controlled; in short, human, intelligent, and in good taste. Every performance of a drama, an opera, or even the singing of a song serves as material for study and comparison. The sources of mental growth are: Study, observation, instruction, personal experience, and practice. See them in the light of the whole tone of the atmosphere of musical growth is negative or left to chance.

Is it not evident to you that any one who can do a fine thing in a wretched way, is in a sense, a personality? There is an air of distinction, a poise, a personal command about one who has made these scores into his mental life and has fed the springs of self-expression at their source. Vocal expression is the result of self-mastery as a manner of control. The technic of singing is not a closed book. Its laws are simple; they can easily be learned. However, personal adjustment to them is not so simple. Here the degree of command over the mental life asserts itself; and the story of mental alertness or dullness, of keen thinking or vacuity, of fine intelligence or commonplace ignorance, is told.

Creative Imagination

This artistic singer presents his idea, communicates his inspiration and demonstrates his equipment through the orderly disciplined and developed use of certain of his mental faculties. Indeed, the whole expressional act is mental, the outlet being chosen which is most effective in that particular individual.

In your pursuit of the elements and qualities of self-mastery and effective performance, you must necessarily turn your attention to the mental faculties upon which your results depend, and by stimulation, exercise and practical use, build up their power and effectiveness.

Among the most prominent and important of these faculties to the singer are the memory, the will, and the imagination. Of these, the most fascinating is, of course, the creative faculty—the imagination.

Imagination is that power of mind by which we form pictures of things not present—"the ability to present a mental product as an image, as a reality," says Bartholomew. The will, the majestic force which impels all action and upon which every muscle waits, in its turn waits upon imagination for the model it is to follow.

Know Yourself

In your daily singing, if it not often impressed upon you that it is necessary for you to know yourself better? The fine poise and command of the consummate artist is not an accident; it is an acquired condition, developed through thoughtful and careful training, a self-mastery which is the result of a keen self-scrutiny, a knowledge and control of oneself.

The imagination is a source, a cause, and therefore, in so far as is possible, should be known to all who depend upon it for inspiration and progress. Being a definitely recognized fact, it can be scientifically studied and, through an acquaintance with

its nature, be fed and cultivated toward a vigorous and useful growth.

The psychologists tell us that imagination depends upon memory for its materials. Memory recalls past experiences and associations as they were, while imagination arranges them in new combinations and new forms. The imagination is productive; the memory reproductive. Imagination draws on memory for the materials; desire gives them the model, and imagination puts them into shape. Thus, while different, memory and imagination have no distinct line of demarcation between them.

So, it is contended that while the imaginative faculty is creative with regard to effects, it cannot create materials but is dependent upon experience for them; although it does dissociate and disseminate the past experiences and re-arrange them or re-build them to suit fancy or design.

Attending Recitals

Is not this a powerful argument for the singer to gain experiences upon which his imagination can properly feed? Sometimes voice students complain of a lack of progress or of a diminution of interest, which of course they deplore but for which they know no remedy. The cause is never difficult to discover. Has that singer frequently attended his experience by attending visits to the Art Institute, the opera, the drama or the symphony orchestra? Has he tapped the great fund of imagination? Has he sought the association of other singers and through them his art? Has he had new experiences with his art? Usually not—and yet the artistic faculty feeds upon just such experiences as associations.

A great stimulant to the imagination is desire. We usually visualize our desires, but not always. Desire is often fed by the memory of past pleasant experiences enceas of others.

There are two phases or conditions of imagination, the one being phantasy or creative imagination which is the imaginative phase.

Phantasy is sometimes called involuntary imagination. It is spontaneous, instinctive, activated by desire and without intelligent choice. Usually then it is exercised when other faculties are inert. Reveries and day-dreaming belong in this class of phantasy.

The voluntary imagination, or imagination proper, is directed effort. This is a valuable point. Just to imagine yourself the great artist does not bring you nearer the goal. Merely longing for a certain condition does not bring it about.

Therefore, we need to understand fully the difference between phantasy or phantasy is a phrasenoid—imagination without follow-through, the creative force at work.

Nerves and Imagination

Imagination is ultimately connected with the neural (nerve) processes, and so with the muscles. Imaginative thought can cause the face to pale or to flush; it can make the body to tremble or to be buoyed up; it has, in short, an immediate physical reaction.

Thus the creation of a single beautiful thing requires imagination, which must be pure, vowel, a colorful tone gains in intensity, in eloquence and in effectiveness; by imagination with which it is endowed. The visualization of effect is the working force which harmonizes the various parts. It is, indeed, only from this association, in which ideals can become real-

Imaginary creation is but the reflex of our personal experience. If we live on a low mental level our imagination will be of a character to correspond. This principle has important application to the voice student. What will be the character of your musical ideals? That will depend greatly upon your musical experience, the musical atmosphere in which you live, the companions with whom you daily associate. The strength does not rise higher than the taste. Therefore, associate only with the best. Tragedy, showy music, as in drama, is in bad taste.

The cultivation of the imagination is possible by the application of educational laws: First, all things grow by cultivation and perish by misuse or neglect. Nature renders fruitless the unused gift but multiplies the used and nurtured one. Second, all things grow by what upon which they feed. Set your own mind to work upon that statement! Third, consciously "image" all you do before you attempt it.

The imagination must have an abundance of materials out of which to shape its creations. Therefore, extend your field of knowledge, multiply your points of contact with the great world of thought and achievement, read the best poetry, history and science, cultivate a familiarity with

the lofty and inspiring in letters, art, drama and music. Study descriptive music, the songs of Schumann and Schubert. No one can be familiar with Shakespeare and Milton, Mozart and Beethoven, Raphael and Michael Angelo, without catching something of their inspiration.

It is therefore plain that the first necessity requisite to a fine creative imagination is a sufficient supply of preceptual and concrete material. If you possess only a few accurate ideas, you need never wonder that you lack imaginative power. Imagination builds upon the suggestions of experience, and one need not look far for materials. They are found in the life of every person, in the glorious coloring of the autumn leaves, in the lights and shadows of forest and field, in the mystic moonlight, the dancing waves, or in the deep recesses of the starry heavens. They are found in the singing birds, the summer sky, the babbling brooks, the glowing splendor of the sunset, the fantastic clouds, the sighing breeze, the roar of the tempest, the human face divine, the other phases of human experience, busy life in all of its phases; all these are strewn along your pathway offering rich materials for the beautiful creations of an active imagination.

Memory

A VITAL faculty of mind, constantly in use in our lives as well as in our special work, is memory. Memory, in the broader conception of the term, is much more than the power to recall past events, facts or experiences. It has been said that an individual is to-day no more than the accumulation of his past experiences. Therefore, memory is the vital structure of self, the mental consciousness, the conscious ego, in its present consciousness.

These are days when one who has vision, who has the intelligence to set his task in its entirety, soon supersedes him whose idea of his work is merely to follow a given routine.

An Accumulation of Experience

Since we are today the accumulation of our experiences, and our experiences are largely a matter of choice, and the memory is the unfailing recorder of these experiences, the connection between experience and memory is readily seen. What do these things mean to us as singers? They mean everything.

The first impression made upon an audience is a *perennial* impression. The ego, the self, demonstrated through mood, posture, carriage, manner, dress, voice quality, diction, and so on, attracts the attention before other means. This may help to explain why there are those rich in the possession of the means of expression yet who lack the power to impress, simply because, with the means at hand, there is not great store of experience from which to mold a vital message. The individual may not have yet reached the stage of knowledge and appreciation which makes it the source of compelling interest. This may also explain why some singers always have many eager listeners in spite of the fact that they possess but a meager musical equipment.

Need of Background

The existence of the need of a creative background to our art is uncontested. It is the great need of the day. This background, a fascinating subject of study in itself, is the accumulation of knowledge, experience, opinion and impressions, which the memory has welded into a whole. Memory, therefore, is infinitely more than the capacity to remember the words and music of your songs. Let us look then into the mysteries of this all-important

mental faculty and see if we can learn to know it better and perhaps devise means of cultivating it to our advantage.

Bartolomeo says that memory is that faculty of mind by which we retain the knowledge of previous thoughts, impressions or events, and by which such knowledge is recalled after it has once been dropped from consciousness. There are, then, two principal elements of memory, namely, *retention* and *recall*.

No fact that has ever come to mind, no concept that has ever originated in the mind, in short, no mental experience can ever be annihilated any more than the mind itself can be annihilated, even though the experience itself may never return to consciousness. Retention alone, however, is not memory; there must also be recall or reproduction.

"Retention" might be called the passive side, and "recall" the active side of memory. There is present also the element of personal retention, the image is always of our own past experiences, the image of that of another person; which raises the importance of the self element, the consciousness, the soul of man, of which the mind with all of its mysterious faculties is but the instrument.

Physical Memory

It is argued that memory has a physiological basis, explained in terms of plasticity, whereby the mind of the child is more receptive than that of the youth, that of the youth more than that of middle age, and that of middle age more than that of old age. The psychologists speak of the curves or pathways of discharge, mental grooves, brain paths, and so forth. The more numerous these are, the better will be the memory. But we are chiefly interested in the processes of development of the memory as a mental faculty, rather than on the basis of physiology.

Let us here consider a number of suggestions culled from our most eminent authorities, for the practical development of a useful memory. They are presented first in the order agreed upon by the most eminent of the psychologists and scientists.

First—Proper physical condition. Whatever affects the general health affects the memory. Indigestion, headaches, fatigue, under-nourishment, in fact all physical conditions affect the brain, and in relative degree, the memory.



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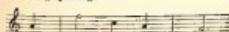
By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. How can a conductor "color the tone" of his Chorus?

—Mrs. C. E. M.

A. Try to get the Chorus to feel the mood of the passage and sing it with a color that portrays that mood. If the passage be of a bright, happy character, have them "smile" the tone—that is sing it in a smiling mood. The Conductor can assist by portraying the mood on his face. If the passage is of a mournful character, have the Chorus try to darken the tone, by not singing it so openly. In Walter Henry Hall's book "The Essentials of Chorister Training," Chapter XIV, will be found helpful suggestions as to color, which will apply to mixed choruses as well as Boy choirs. One illustration will give some idea of the way to acquire tone color (taken from the Book already mentioned). Have your Chorus sing to the following passage



The words "The sun is bright" followed by the words "The night is dark" and have them try to color the tones to suit the widely different meaning of the two sentences. Another effective way of emphasizing color is to have the Chorus sing a word or passage with a "breathy" tone—i.e., a tone that is not as pure as usual because of the injection of a breathy quality, which produces an effect of mystery. Good words to practice this effect are those of such character as "death" and "deceit" which should be sung with snarled attack on the opening consonants, followed by a breathy hollow-like tone that suggests mystery. A fine voice solo who understands the art of tone color would be a great aid to a chorus by illustrating that which is somewhat difficult to describe in print.

Clarinet—Vox Humana (Echo) 8' and Spitz Flute 12th (Unit).

Saxophone-Clarinet 8'—Open Flute 8' and Kinner 8'

Ehrgorn-Harp-Violoncello (String Organ) and Tibia Minor 12th (Unit).

Cord Anglais (pp) Viol Sords (Echos, 8' and Spitz Flute 12th).

Quintadena—Any Flute and its own 12th Orchestral Oboe—Violin (String Organ) & Tibia Minor 12th and Viol 12th.

In the production of these sympathetic tones the (S) must always have the full-scale harmonic development, while the off unisons (12th-17th, etc.) must be free from the seals of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

Q. What stops can be substituted for the following stops—Concert Harp—Aeolian—Violin Diapason—and 4 ft. Flute in the Great. So many times a 4 ft. Flute is required in the registration for the Great, and I know no such stop in the organ that I use.

A. It is difficult without experiment on the particular organ in question, to advise you definitely as to what combination to use for harp effect. Since you have neither a Bourdon 8' nor a Gross Flute 8' in the Great (either is effective as a basis for a harp combination) you might experiment with some complications on your Swell Organ—such as Bourdon 16 ft. Stopped Diapason 8ft. and Violina 4 ft. which is given as producing a very beautiful harp effect on the organ in The Church

of the Advent, Boston. To this combination you might try adding the Piccolo 2 ft.—or substitute it for Violina. The registration depends somewhat on the passage. In the "Magic Harp" by Meale the Stopped Diapason is suggested for the harp effect—while in The Funeral March and Hymn of Seraphs by Guilmant the following is suggested—Bourdon 16 ft. Stopped Diapason 8ft. Flute 4 ft. 12th and 15th. This combination may be used on your organ by the substitution of Quinte 2-3 ft. in place of the 12th and Piccolo in place of the 15th. Experiment with this and other combinations until you secure a satisfactory effect.

Probably the only stop you can substitute for an Aeolian in the Salicional—unless your Grand Dulcian is very soft, and is enclosed in a Swell box.

Use Open Diapason (Swell) as a substitute for Violin Diapason, and if you wish to give it a little more string-color add the Salicional—or if used as a solo stop, the Vox Celeste.

There is no way in which you can get the effect of a 4 ft. Flute in combination with other stops on your Great Organ. While it is true that you can get it by using a 4 ft. coupler on the Great Doppel Flute or Melodia any other Great stops drawn well also be affected by the 4 ft. coupler. You can get the effect of a 4 ft. Flute stop alone by playing an octave higher on an 8 ft. Flute. If your organ included a "Great Union Off" you could secure the effect of a 4 ft. Flute alone by drawing Melodia 8 ft. and Great to Great 4 ft. couple and turning the Great Union off. The Great 4 ft. Flute is an unfortunate omission from your instrument.

Q. What is the meaning of "8 ft. and 4 ft. with Oboe?" Does that mean only Flute stops or String and Flute stops?

A. 8ft. and 4 ft. with Oboe is a somewhat indefinite registration, and it might be well to try different effects to find which is best suited for the passage. Some passages might sound well if the Open Diapason (Swell) is included—other passages might have a better effect if it is not used. We should say that modern string tones would not be ordinarily included in this registration.

QUESTION. In playing the pedals, should the knees be kept close together or allowed to follow each other?

ANSWER. Dr. French School of organ-playing advocates holding the knees together, but the writer does not feel that that method should be carried out if it interferes with freedom of motion. With the operation of swell pedals and mechanical contrivances for the feet, as well as the necessity for occasionally making long trips on the pedal board, it is practically impossible to keep the knees together at all times. There is, however, no objection to holding the knees together when it is practical to do so, and when it does not impede motion.

QUESTION. Where does George Ashley live?

ANSWER. Dr. George Ashdown Audley, well-known architect and author of works on organ advances, died during the present year, at an advanced age.

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NOTHING in the world is more distressing than to hear a violinist playing "off pitch." This is the sin of all sins in string music, as well as in playing a string instrument. If, after a reasonable length of time, a violin pupil proves to be "tone deaf," that is, hopelessly unable to hear mentally the proper pitch of the tones he is striving to produce, there is nothing to do but to give up the study of the violin. In such a case, if another instrument is taken up it should be one with fixed tones, like the piano, where the intonation does not depend on the performer. If the piano is properly tuned it cannot strike wrong notes of it, but you cannot play out of tune. On the violin we have a sound of overboard without guides for the fingers; and all tone depends on the ear of the player.

Fortunately, by proper ear training and development, a violin pupil who is seemingly hopeless as far as good intonation is concerned, can often learn to play at least approximately, if not perfectly in tune. Many such cases require much patience on the part of both teacher and pupil.

Every teacher has pupils he despairs of ever getting to play in good tune; but he should not give up too soon. It is astonishing what good ear training will do. A violin teacher writes to the *Etude*:

"I have two violin pupils, ages thirteen and fifteen, who are hopeless as far as intonation is concerned. They can't sing, they can't hear, and once a week with me does not seem to be enough. I have tried every method known as I would like it. Do you think playing each off pitch will do them irreparable damage? I am afraid they will fail to acquire true intonation when they grow older, and will always be a particular trouble to work for it. Your help and suggestions will be greatly appreciated."

Scales for the Ear

The starting point for ear training, in this case, should be the major scales; and a lot of theory before the start is made is in order. The pupil should be taught that in the major diatonic scale there are half-steps between the third and fourth, and the seventh and eighth tones of the scale; also between the notes B and C, and E and F. This can be very easily demonstrated to the pupil before a piano, who will observe that there are no black keys between B and C, and E and F because these tones are only a half-step apart and they are not needed. All other notes have black keys between, because they are a whole-tone apart, and a semitone is needed between the tones. This is the most important bit of theory for the beginner on the violin to know; and yet I have often met with violin pupils who had been studying for years of instruction, but who would look with a blank stare of ignorance, if asked where the half-steps lie in even the easiest scale. A student trying to do algebra problems might as well confess that he is ignorant, of the fact that 2 and 2 make 4, or plus 4 equals 8.

At first the pupil should be made to mark the half-steps in the scales with a pencil, as in the following in A major, with an "H" for half-step.



In this scale the half-steps are between C sharp and D, and G sharp and A. In the first position the distance between the fingers is approximately as inches and half inches in playing the scales and scale-passages, so the pupil must be directed to play all intervals about an inch apart except where an "H" is marked, when the fingers must be placed close together (about half an inch).

The scale is a melody—the most common of all melodies—and as soon as the pupil begins to play it even roughly correct, the improvement in intonation will commence.

The Violinist's Etude

Edited by ROBERT BRAINE

*It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"*

Playing in Tune

It is a good idea to have the pupil call off the tones and half-tones audibly while playing the scale very slowly thus: "whole-tone, whole-tone, half-tone, whole-tone, whole-tone, half-tone."

The pupil must be made to think whether the next tone he is to play lies a whole-step or a half-step distant. An enormous step in advance will have been gained as soon as the student learns to make his half-steps even rangy, half a large fifth whole-steps. This will be the first victory in ear training, if the pupil is capable of improvement at all.

The Minor Scales

As soon as the student has learned to play the major scales approximately in tune, the minor scales in the melodic and harmonic modes can be taken up. These are much more difficult. The minor scale is a wonderful exercise for the violinist. Sousa, the famous band director, advised a young band that the best thing it could do to improve its intonation would be to start its rehearsals by playing the minor scales in unison.

It is of course understood that the violin teacher should devote a part of each lesson to teaching the pupil to tune his violin. He cannot make good progress on a violin out of tune.

In the melodic minor scales the pupil must be taught to observe that the half-tones lie between different degrees of the scale when ascending and descending, as in the following. In ascending, the half-tone lies between B and C, and G sharp and A, and in descending between F and E, and C and B.



The harmonic mode of the minor scale, however, is the same ascending and descending, and has one interval of a tone-and-a-half, must be studied also, the pupil marking where the half-tones lie and where the tone-and-a-half interval lies. In all this scale practice he should call out the tones and half-tones as he plays them, which will make him think what he is to play next.

While he is doing this scale practice he can also be doing arpeggio practice. This should be commenced in the common chord of each key, major and minor; that is, the first, third, fifth and eighth (octave) tones of each scale as at the following in the key of D major:



These arpeggios on the common chord are so obvious that even the shillest ear can hear when they are played out of tune. After the notes of the common chord (root) of each key can be played in reasonably good tune, the dominant and sub-

dominant chords may be taken up, and the tonics of the diminished seventh and other chords.

All this scale and arpeggio work in all keys, if faithfully done, will have resulted in a rapid development of the pupil's musical hearing and ability to play in tune, always provided that he is susceptible of improvement.

The next and one of the most important steps in developing the pupil's ability to hear pitch and intervals is the practice of familiar melodies. The most familiar and obvious melodies should be used, things the pupils hear almost daily, played by bands on the streets, sung in school or church, whistled by the boys on the playground, melodies like *America*, *Yankee Doodle*, *Old Black Joe*, *The Basement Song*, *Hail, Hail the Gang's All Here*, *Marching Through Georgia*, *Old Folks at Home*, anything so striking that it will appeal to the musical mind comprehension.

In the Good Old Days

It is not such a great many years ago that most of the violin instruction of the world was of the dullest possible description. Teachers kept the hapless pupil on tiresome, dry-as-dust exercises, for a year or two at least, refusing to give him anything in the nature of a piece or even a simple melody that he would enjoy. This has been very largely changed. The up-to-date teacher uses modern methods, and amateur soloists for real comedians. Pupils of poor talent are given melodies like the above, at first, until little by little they are ready for compositions like *Tranquill*, *The Swan*, *The Minuet in G*, and other similar competitions.

The pupil of poor intonation should be encouraged to sing as much as possible, as this is a great developer of the ear; and he should attend many concerts and hear as much music as he can. Music is like a language; the more one hears, the easier it becomes to learn. Singing is excellent and can hardly be beaten upon by most of the famous violin teachers.

It is almost incredible how greatly the human ear and musical understanding can be developed. In Gardiner's *Music of Nature*, published in England in 1832, it can be found an example in point. The author says: "In the improvement, or rather the actual formation of an ear, we may mention Mr. William Colman, of Worcester, who, blind from his birth, had so dull an ear when six years old that he could not distinguish the tone of a violin from that of a flute. At this period he was presented with a piano which amazed him only by its curious structure. At length his ear was cured by the sonorous and soft sound begun to be heard in the other instruments, and he soon began to learn an increasing fondness for music."

The curiosity with which his ear was formed and perfected is without a parallel. His first hearing the *Seventh Symphony* of Haydn performed by a full orchestra, instantly comprehended the modulations of the symphony and played them on the piano with the greatest accuracy. In things of common life we may mention that he asserts his situation on the street and his near approach to objects by the stroke

of his stick. To distinguish the firm step of a man from the light step of a woman is what many can do, but he recognizes his friends by their walk and can tell the age and disposition of strangers by the tone of voice.

I have seen such marvelous cases of improvement in ability to play in tune on the violin that I now hesitate to consider even the most backward student. We all know the story about the immense number of wash springs which can be made from a pound of common iron, when it is made into steel and fashioned into springs. The same thing is true as regards human musical hearing. Almost everyone seems to have a bit of talent, which can be developed and trained to a wonderful degree, if the pupil will but do his part and work faithfully along the lines as given above.

Summing up, the violin teacher should remember that he has three principal tools in his kit, for improving the pupil with in dulcibus—the playing of scales, of arpeggios, and of familiar melodies that the pupil hears constantly in his everyday life.

"Art of Arts; surprising art."—SHELL,
"Three cheap fellow who steal all the
old-time melodies from the brains of
others and turn them into syncopated time
before he means it means a quicker return of money
are nothing better than thieves."

—FRITZ KREISLER.

The Formation and Management of the Amateur Orchestra

By Dr. Perry Dickie

We are frequently the recipient of letters of inquiry from out of town parties relative to the various phases of the amateur orchestra.

In this article we will endeavor to supply the desired information for any who may amateur orchestra so that one with a fair amount of musical ability may be enabled to make a start on one of these organizations, capable of being maintained and from which the listeners can derive enjoyment from their playing without being obliged to supply anything of music or expense. We wish to state, in order to do so completely, that an amateur orchestra, even composed of good or even less of poor ones, will be all the more a failure, cannot hope ever to live long—ever possibly surpass a stage at which we use the term amateur orchestra, when mean an organization composed entirely of professionals and not containing a sprinkling down or to hold them in a semi-real.

Aims of Organization
Many of these organizations are not aiming at the artistic interpretation of a higher class of music; in fact too many of them, if not just about able to get through with dignity their object must be the pleasure for the detection of their musical friends who listen attentively and applaud. Organizations such as these we have not as perfectly satisfied in their working for

however, in all amateur orchestras, in which the members have any aspirations towards musical attainment, a certain amount of extra drill, and coaching, frequently maintained by the conductor or one appointed by him. The amateur and frequency of this drilling will depend en-

firmly upon the ability and the aptitude of the ones upon whom it is expended.

When any of the players are very poor in technique, tone or intonation, while it would be better that any such are not permitted to become members of the organization, they may show signs of a potentiality of future ability. They should be admitted on probation and instructed, being held in abeyance, but not permitted to play in the orchestra until they can do so in a creditable manner without marring the effect of the ensemble.

We are of course assuming that home practice is being insisted upon and carried on by all the members of the orchestra; for without it there can be expected no possibility of much musical success whatever. In short it would be merely a waste of time to attempt to keep up an orchestra under such conditions; for, although it might be able to "lump along," it could never be other than a most miserable failure, from a musical standpoint.

Minimum Practice

The minimum amount of time that should be expended in practice, from which results of value could be expected, must be not less than an hour a day, and every minute over this just so much the better. The work should consist of technical exercises with this small amount of time—especially scales and bowings, fingerings or wind exercises for clarinet or bass. Much attention should be given to the practice of long sustained notes, the playing of which every piano, is invaluable in acquiring a steady tone of good quality, which the musician should always strive to obtain.

An experience covering many years with these organizations has demonstrated to us that large orchestras composed of amateurs alone, not depending upon professional aid, are seldom a musical success and as a rule not long-lived. And especially so, if starting with too large a number, they remain impotent until their often short existence comes to an end.

Granted that there are some large amateur orchestras scattered throughout the country that are good, while there are others that are pulling along and keeping life in them; these are too few in number to prove the advisability of large amateur orchestras as musical successes and ones that are now among the best we can safely assume started with a very few in number and gradually worked up to their present size.

Size of Orchestra

Therefore we invariably advise small orchestras composed for amateurs, not to exceed fifteen to twenty players at the most; and, if it is possible to obtain a very good players, even to limit the number to ten or a dozen. In this way there is a greater certainty of obtaining excellent musical results than there is with a large number in which there is a sacrifice of tone quality and a more perceptible faultiness in the intonation, a common failing in amateur organizations and of which the brass are offending members.

If, however, a large orchestra is insisted on, we advise at least starting with a small number to give some possible chance for it to obtain a foothold and perhaps escape the too common fate of these organizations in fading out of sight after an existence of only a few months.

The small string combination that we have found the most unsatisfactory—from an amateur standpoint—for an amateur orchestra which stands a good chance of holding out and doing good work is patterned after the units employed in our first class music houses—outside of the large symphony orchestra—playing a good class of music and capable of rendering with effect about anything in the classic and modern composers of the higher order.

In the formation of our ideal combina-

tion we advise starting with four violins, as a rule playing first, but where an important second part is required or an obligato violin part, one or two of these to take it as the effect requires. Particular care should be exercised in the selection of these four violins, that they possess the good technique to insure above all a perfect intonation in which no matter of lacking. These violins should be put through a preliminary course of drilling before attempting the regular orchestral work. Several points of importance are necessary for this, such as playing together, which is only possible by insisting on a uniform bowing and fingering. This drilling is an absolute necessity; for, although each player may be individually most excellent as a soloist, still when attempting to play with others the results may not be sufficiently uniform to give the effect of an ensemble instead of four separate violins in our large symphony orchestras.

Our next instrument is a piano, which however, would be of value in many ways in the violin drills. As for the pianist, we would prefer that he be one capable of conducting the ensemble, thus emulating the composers of old who sat at the piano. The pianist must be a really good one, if we wish to make anything out of our orchestra; as, with our limited number, the pianist plays a very important and effective role. His work should be expanded of whatever mistakes he may play the instrumentation, and much more than simply an ability to play the simple piano parts usually found in orchestral music and which are as a rule most miserable to say the least. A knowledge of extempore would be of great value to the pianist undertaking this work.

Adapting Accompaniment

He would be thus able to adapt the accompaniment according to the effects required, at times playing a full piano solo arrangement, plain chords, reinforcing or doubling weak parts, or supplying those lacking in the ensemble.

Next in order, but no less in musical value, we advise the addition of a cello which in our estimation is an instrument which cannot be omitted from any orchestra combination aiming to acquire an artistic standing. Nor can it be substituted by another instrument, inasmuch as it is unique and inimitable in its tone quality. Hence, the ensemble that lacks it is most definitely and musically incomplete.

To vary the monotony of tone quality of the strings, which when even at their best there is a sameness about them for which the ear craves a change, clarinet should be the next instrument introduced together with or following by a tenor. With the addition of this instrument the orchestra will be well provided for in the melodic section, and we must now give our attention to strengthening the other portions of the ensemble.

For this purpose a reed organ—blown by the feet of the player—for the expression of the foot—should be the next addition to the orchestra. This instrument is a most valuable acquisition on account of the body of tone that it gives, which in all small or moderate sized orchestral combinations are thin and weak, especially in the middle parts which the reed organ must satisfactorily compensate. It is also useful for a substitute for part lacking, as well as for filling in the spaces and strengthening parts when necessary. The reed organ is capable of a most delightful gradation of tone-volume, from the softest pianissimo to that of the loudest fortissimo. From the former the most pleasing effects are obtainable in giving a soft but imperceptible background which is rather felt than heard. In short, in the hands of a good player who will treat it as a real musical instrument, the reed organ will prove a most valuable addition to any or-

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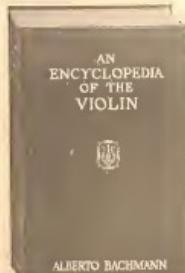
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chestral combination. It is an absolute necessity if volume and tone enrichment are any considerations for the organization. We would say that only one who has heard the reed organ played artistically in combination with orchestral instruments, can realize the very delightful effect it is capable of producing when so used.

When our orchestra is running smoothly enough for another addition, a double bass—not the largest size, and a pair of tympani will prove of great value in softening the effect of the organ, and contributing a rich sonority to the basses not obtainable by any other means.

This last addition completes our plan of an ideal amateur orchestra, which, while we grant the seeming unlikelihood of the idea, to those who have never heard this combination, nevertheless we can promise from it far more musical results than from one formed on the lines of the regular symphony orchestra which, while we admit its excellence for professional musicians, "we consider it to be beyond the reach of amateurs to make a complete success of it."

In regard to the instruments which we have omitted from our plan, but which are a component of the regular symphony orchestra, we would say a few words in explanation for their absence.

Second violins we do not advise as a part of an amateur orchestra, and we have already suggested that such parts are essential for musical effect they can be played by one or two of the first violins. A second violin corps in an amateur orchestra would be a definite hindrance in amateur standpoint, to attempt, as good violinists are seldom willing to play these parts regularly; and if poor ones are permitted to do so they make havoc with the ensemble. We would say that the absence of the second violin is amply compensated for by the piano and organ.

The omission of all brass instruments from the plan of our orchestra will need an explanation. We are well aware of the glorious possibilities from the use of horns, trumpets, trombones and tuba, as we hear them in our symphony orchestras; but it has been our experience that these same

possibilities are not by any means obtainable when amateurs attempt the same. The fault with brass, of which we have to complain, in the average amateur is an aptitude for imperfect intonation and a poor tone quality, with very few exceptions. We do not charge this to all; but, as there are so many of this kind, the surest way is to eschew brass entirely. Even players that are good as soloists, when they attempt to play with instruments of other classes—string or wood wind—an account of diverse vagaries in their changes of pitch and tone quality which they do not seem to be able to overcome, prove to be an acoustical disturbing element.

In regard to this advice, we make one exception and would say that if a good (French) horn player—not an alto or mezzo-soprano—is obtainable, who can be drilled to keep in tune with the ensemble, by all means his services should be obtained. The tone quality of the horn is too valuable a musical asset to be passed by if it can possibly be utilized.

In regard to the saxophones, which is found in many of the amateur combinations, we do not advise its use; as it is entirely out of place in orchestral music. There are no orchestral parts written for it, in music of the higher class, as composers do not seem to favor it. When it is used in the amateur orchestra it is as a substitute for some other instrument, according to the taste of the conductor, which it would seem varies for about anything except the double bass or drum which are about the only exceptions for its use. But the fact still remains that what characterizes the sound of the saxophone is not satisfactory as its tone is too blaring and assertive and is never subdued at any time. As a substitute for the cello or oboe, as its tone in no way resembles that of either of these instruments the whole orchestral effect that is intended by the composer or arranger is absolutely destroyed by its use for this purpose. However, we will say that the saxophone in a band is a decided acquisition, where it forms an important part in enhancing the tone quality of the ensemble, forming a feature among the horns and bassoons as well as obligato and solo work.

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Hints on Organizing a Musical Club

By Harold S. Macomber

In organizing, not only a musical club, but any club, the thing of paramount importance is that it shall have a definite and judicious purpose or object. In fact, all clubs of particular note, and especially those which endure long, have always had some precise and lofty object. In connection with this object, a club should have a practical code of laws, or rules and regulations, to which all candidates for membership (and all members) should conform, or (failing to conform) be subject to removal from the organization.

All this presupposes that each one of those who are planning on organizing the club shall be genuinely interested in the proposition and its ideal. A musical club can have a variety of lofty purposes. For example, it may seek to make "classical" music "popular"; (that is, liked and understood by the majority); it may plan to present regular recitals by the greatest artists, at prices suitable for all; it may seek to develop the creative genius in artistic individuals, or to develop the interpretative talents in such individuals, to an artistic degree; it may seek to foster the cause of the best music in the home. Surely, the ideals for a music club are practically unlimited, and any group of interested people seeking to organize can find it easy to formulate a lofty ideal or objective. Without such an objective, the club will have been formed in vain.

The music clubs must have also a definite plan of organization. Officers should be elected once or twice yearly, or just as often as the club members decide after a fair vote. There should be regular business meetings for the whole member-

ship (not just for the officers), during which all business should be conducted on a parliamentary basis. The master of dues and fees should be satisfactorily taken care of during business meetings. It is enough to say on this point that economy is highly desirable, but never to the point of "tight-wadishness"; there is a "happy medium"—a narrow channel—through which the successful club must swim and avoid striking the rocks close by on either side. Anyway, if the club is good and proves its merits to the public, that public will always be glad to assist it through difficulties, financial or otherwise.

Business meetings, however, should be separate from the club's regular meetings. During regular meetings a study plan, or something of a musical educational nature, should be pursued, such being predetermined by the club. To keep up general interest and enthusiasm concerts should be given quite regularly by such prominent artists as are accessible for the occasions. It might be strongly suggested here, however, that when world-famous artists are not attainable, the club should try to get local artists (or members) of the club. Each member should at all times be ready and willing to donate his or her talents to the good purposes of the club. The fact is that in any musical club theory should not overshadow practice, nor should practice overshadow theory; creative artistic attention should not be lost. Interpretative artistic attention, nor should interpretative artistic attention eclipse creative artistic attention. NO, it is—and forever will be—safer to preserve a perfect balance in the organization and maintenance of the music club, as in all things.

Laughing Chorus

"Is she a good musician?"
"Very. She knows when to quit."
—Western Christian Advocate.

* * *

"Why do you allow your daughter to bang the piano so hard?"

"I'm hoping she'll either sprain her wrist or bust the instrument!"—Boston Transcript.

A celebrated singer was singing one night at a concert Teal's "Good-Bye," when, at the beginning of the third verse, she completely forgot the words. Her accompanist prompted her by whispering the forgotten line. "What are we waiting for?" he said calmly, and twice over. Madame glared at him, and whispered back, angrily—"They've forgotten the words, you silly idiot!"

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TUNES AND RUNES

Words by Alice C. D. Riley Music by Dorothy Riley Brown

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**Older Beginner's Book
for the Pianoforte**

By John M. Williams

For the older beginner it is best to use an instruction book prepared for the purpose. The material used for young people is often entirely unsuited for more matured ones, yet in both cases the subject must be presented in the simplest, plainest and most practical manner. Mr. Williams is an adept at this sort of work and he has made a book which should prove wonderfully successful with older students and with adults. His explanations are right and the material is admirably adapted to the purpose throughout. This book will be ready very soon.

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For Everybody
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for the Piano**

By Gilmore Ward Bryant

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The name of Dancla has long been a familiar one in the realm of violin studies. He is a well known figure for his studies and teaching pieces. We have in preparation the studies by Dancla, Op. 68—which are written with a second violin part in scores. These studies are very good for general technique, and are well fitted to positions. They can be used with any other method and the fact that they have a second violin part makes them valuable for ensembles or ensemble work.

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Without doubt this will prove to be one of Miss Bilbo's best elementary works. It consists of fifty short studies, in which attention is given to all the necessary things in elementary studies. Melodic, rhythmic, harmonic and tempo production are all exemplified in an attractive and interesting manner. These studies may be taken up in the early second grade.

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These volumes are now on the press and will be out very soon. The contents is the same in both volumes. It is as follows: *Light Country, Suite; Festival, Leather; If I Were King, Adam; Marriage of Figaro; Mozart; Hungarian Lassie; Kerner-Bela; Pique Dame, Suite; Orpheus,*

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Musical Play**

By Jessica Moore and

Geo. L. Spaulding

The scenes are original in character and the plot introduces many mirth-provoking situations. This will be a grateful offering for American Legion, Dramatic Clubs and Church use. Special introductory price in advance of publication is 30 cents a copy, postpaid.

which we are about to add to the Presser Collection. This one of the Standard works and our new edition has been prepared with especial care. It is a real introduction to Polyphony. It may be taken up late in the second grade or early in the third grade.

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The Presser Collection, having been enriched during the past few years by the addition of many of the best standard violin studies, it is to be noted that these most serviceable Etudes by Hans Sitt should also be included. They are frequently used in supplementary material to the progressive violin schools and may be used nothing to be desired. They may now be ordered at the special advance of publication price, 30 cents a copy, postpaid.

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of Studies**

We have again secured an attractive set of individual binders for *Four Years*. The binder opens flat, regular order and the retail price is \$9.25. When you send us your annual subscription for the coming year, draw your check for \$8.25, which will pay for the binder and also for the binder. Remember that the \$8.25 is the cost of the binder, only the actual manufacturing cost of the binder, and you will find that you have made an investment which will pay dividends for years to come.

Let's Have a Real Old-Fashioned Christmas

BRIGHT shop windows, street corners piled with fragrant evergreens, little boys on their best behavior buying candy, girls with their faces painted, everyone having a jolly time making merry, father exercising his wallet, grandma knitting sweaters, Santa Claus putting up the harness, grandfather in the garret whistling a marvelous frigate, baby registering unlimted surprise, the bells—the wonderful bells—hark! it's Christmas!

CHRISTMAS is the busiest time of the year for us because so many people have come to know that musical gifts are permanent gifts, they keep the home and the heart musical for months and years.

LET US WISH EVERY ETUDE READER
AND EVERY ONE OF THE EVER GROWING
CIRCLE OF FRIENDS THAT COME
TO US EACH YEAR

Merry Christmas and Happy New Year

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This is a very steady demand for collections of pieces and study pieces adapted to special technical purposes. In the series of volumes that we have now in the making, *Scales, Trills and Arpeggios* have already appeared. All three volumes have had flattering success. *Octaves* will be ready very soon. All these volumes are of the first grade, beginning in the early third grade and progressing into the fourth grade. All of the numbers have similar value.

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Bach Album

By Clara Heine

Music has two sides. The purely melodic, which appeals directly to the senses, and the polyphonic, which appeals directly to the intellect. It is possible, of course, to combine these two features. Since polyphony has most to do with the structural side of music it is of the utmost importance that it be presented to the student at the earliest possible date. This is the reason for such a volume as the *Bach*



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Celeste's Christmas Presents

By Rena Edna Carver

Junior Clubs

DEAR JUNIOR ETUDE:
This summer the girls in our neighborhood thought it would be nice to organize a Junior Club, and I am writing to tell you about it. We formed our club with the idea of meeting in each other's houses. Our motto is "Onward and Upward in the study of Music."

We also have six articles or rules which are as follows:

1. The name of this club shall be the "Springfield Junior Music Club."

2. The object of this club shall be "Onward and Upward in the Study of Music."

3. The officers shall be a President, Vice-President, Secretary and Assistant Secretary.

4. Active members shall perform the duties assigned to them, take part on the programs when asked, and shall vote and hold office.

5. The qualifications of members shall be that they must be able to play on some instrument.

6. Meetings shall be held every two weeks at the homes of members in alphabetical order.

From your friend,
Marcella Vincent (Age 12)

Secretary.
Indians.

N. B. This seems like a very earnest group of friends who have organized themselves into a club and sent the rules to the JUNIOR ETUDE. The rules are very good, and could be taken as a model for other clubs, changing just certain things to suit each case.

What other club will send such an account or tell about its meetings?

You know, the JUNIOR ETUDE is always glad to hear about Junior Clubs; and, of course, it is not necessary at all to be a subscriber to belong to or to organize such clubs.

Go ahead and start one. (And, if your club is interested in joining the National Federation of Music Clubs, Junior Division, send us a stamped envelope for particulars).

If some of the club secretaries would send names and accounts of their meetings, we could have a regular "Club Corner" which would be just as interesting as the "Letter Box" is.

Rests

By Mrs. Ray Huston

"Half and whole Rests bother me,
They're always getting mixed, you see!"
So spoke a little Miss one day—
And I explained it just this way:
The Half Rest 'thinks' he's big,
you know,
Sits 'on' the fence proudly—so;
And Whole Rest, in his modest way,
Sits 'underneath' the living day!"

wrist disease, if the directions are carefully followed. Dosage: Ten times daily until cured; then continue three times daily. Caution! Do not mix a dose and do not sit or lean the muscles.

"Ho! Ho! Queen Melody has sent the gift of gifts. She has bequeathed to Celeste a charm which will enable her to retain in her fingers, hand and heart every beautiful melody. As long as she is studious with her music the charm will stay with her.



It was the night before Christmas and Celeste had been sound asleep for several hours. She thought that she heard Santa Claus coming down the chimney, and the next moment the stout jolly St. Nicholas himself. He lifted the heavy pack from his buck and very carefully set it down. From Celeste's Christmas stocking hung mysteriously by.

Santa Claus took a huge book from his pocket, looked at the index and began to turn the leaves rapidly. Suddenly he stopped and chuckled. "I remember now. Such a lot of lovely gifts and such good wishes, that I am going to give to Celeste."

He began reading the pink-tinted note.

Henceforth Paris I found these exquisite ear-rings which I thought would be just the things for recitals. What will you play at the Spring Recital?

With lots of love,
Aunt Josephine.

Santa Claus said, "The residents of mu-sicville gave me strict orders to bring these presents to Celeste. This box contains a pair of magic ear-rings which will warrant to the possessor an acute sense of hearing enabling her to detect the slightest mistake in the rendition of music. Also, this pair of ear-rings will grant to the owner the ability to tell what the music sounds like by just looking at the printed page. This is only presented to the talented ones who have worked faithfully for years in the ear-training classes."

"Octave Work sent this bottle of liniment, which will cure certain arm and

King Harmony has endowed Celeste with the power to grasp and hold in mind all chord progressions. Should she fail to use this power it will be taken away from her. Queen Melody and King Harmony and Master Composition unite their forces and deliver the subject matter in the form of an inspiration—a new composition or piece of music. I wouldn't mind getting all that myself," Santa declared.

Santa gave a deep chuckle as he escaped into the next room to wonder what Celeste will think of this pair of stylish spectacles which Sight Reading was so particular about. Of all the cranky customers she was the worst. But, think goodness, she finally got a pair that pleased her. She even made the firm guarantee them to enlarge the music, catch a phrase at a time and interpret the meaning at once.



glance. Rhythm bade me bring a generous portion of the rhythmic sense, which we all know casts a spell of enchantment over the world," breathed Santa softly. The gold ring set with Celeste's birthstone—a perfect jewel. The family of Finger Exercises wished to give her this as a token of their esteem, because she never neglected or slighted them. As she is a sensible girl and never practices with her hands and arms loaded down with jewelry, it is unnecessary to remind her not to wear them while practicing." Santa was thinking aloud again.

From his pack he drew many other things: gifts from the Many Scale brothers and sisters; from Arpeggios; Sight Singing and Mass Soprano; from Memory (a priceless heirloom); from the Violins of Muzicville; from Accidentals; from Dodec; from Music Teacher; and from Thumb Exercises. Opening an envelope jolly St. Nicholas read:

My dear Niece:

I have renewed the magazines that you take such pleasure in. Your old favorite, THE ETUDE, will come to you this month. Christmas greetings from Uncle Wenceslaus.

There was a tragic intermission from Practice Hours. Thoxy Book and History of Music. Santa picked up a card and commenced reading in a low voice:

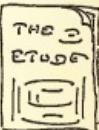
Dear daughter Celeste:

Because you are fulfilling our cherished

family; and because you are cultivating the talent you inherited, we felt that it would be very appropriate to give you a piano for your very own.

With great love,

Father and Mother.
When Celeste heard Santa Claus read this, she almost jumped out of bed and



shouted, "Oh, it can't be true. I'm dreaming. But what a perfectly wonderful dream," she whispered to herself.

"Well, I must be going. Merry Christmas to you and yours," shouted Santa Claus as he vanished.

Celeste opened her eyes. "It's true and it's Christmas morning," she cried as she bounded over the rug.



Start at 0-0-0 and end at Corner.
Start at 0-0-0 and end at Corner.

O S M A H R E N T
N H O V R A T I Z
E K C U L G E P S
D E L A V L S O I
Y S S U B E D H L
A W A G N E R C
H U G O U N O D A
R E B E W G E S I
T E N E S S A Y

Answer to September Puzzle

1. Sonata; 2. Note; 3. Recital; 4. Banjo; 5. Solo; 6. Tone; 7. Bass; 8. Psalm; 9. Tambourine; 10. Tie.

Prize Winners for September Puzzle

Robert Rogers (Age 12), Wisconsin; Robert Shrelock (Age 12), Wisconsin; John A. Montgomery (Age 14), Minnesota.

MERRY
CHRISTMAS!

Say
it
with
MUSIC



Concise Index of THE ETUDE for 1925

(Only a few Leading Articles are given. The Musical Index is complete.)

In order to save space the titles of most of the leading articles have been somewhat condensed.—EDITOR'S NOTE.

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